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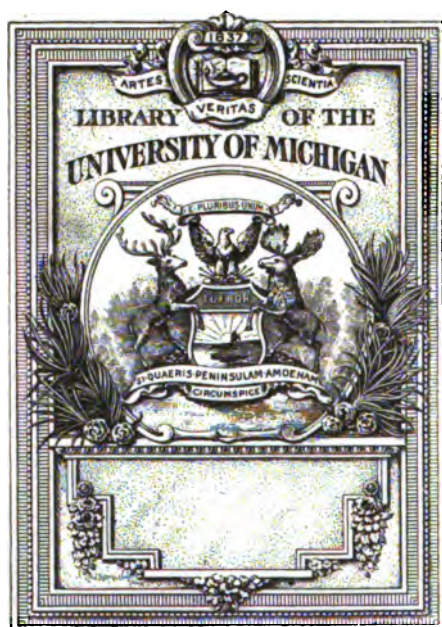
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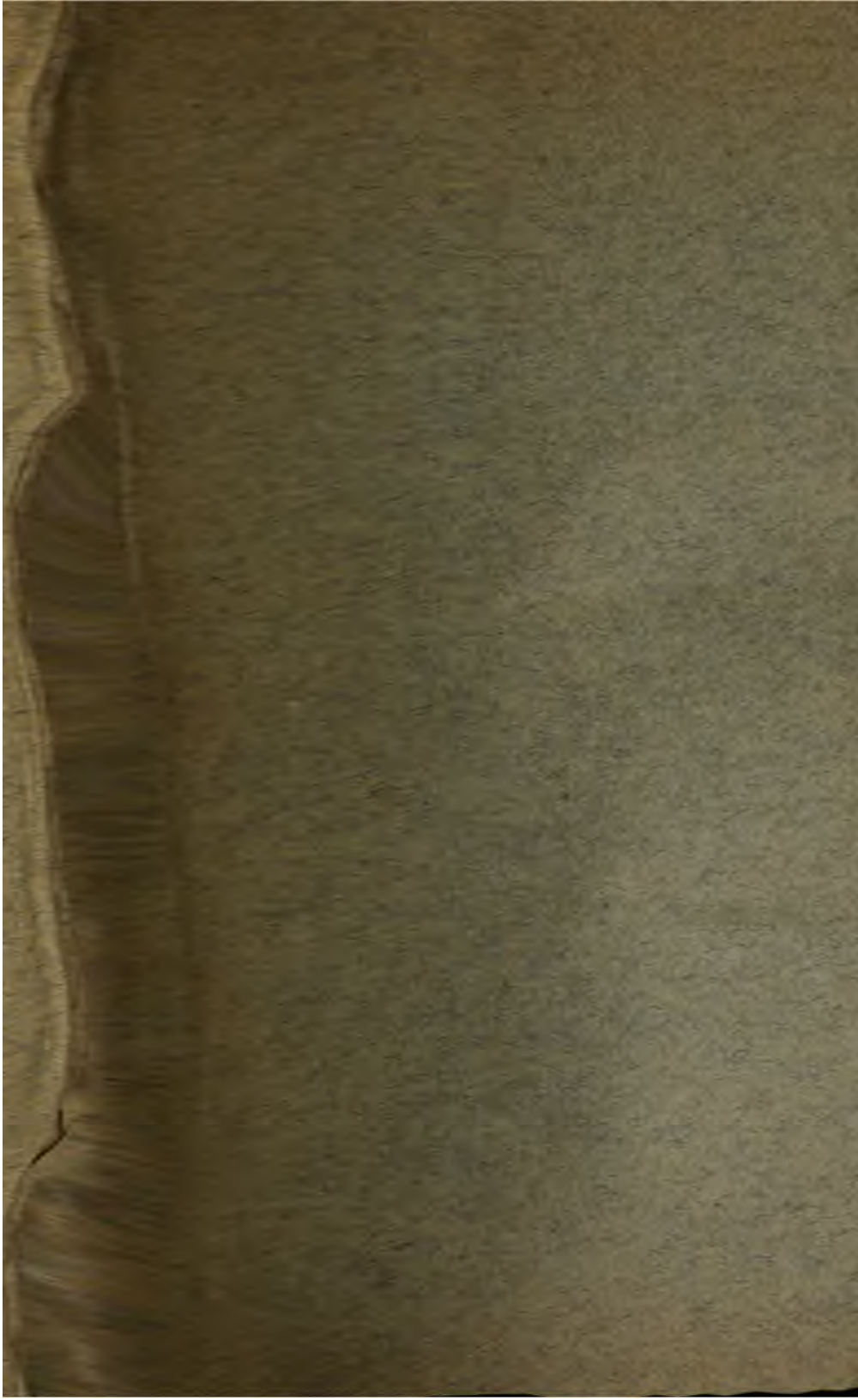
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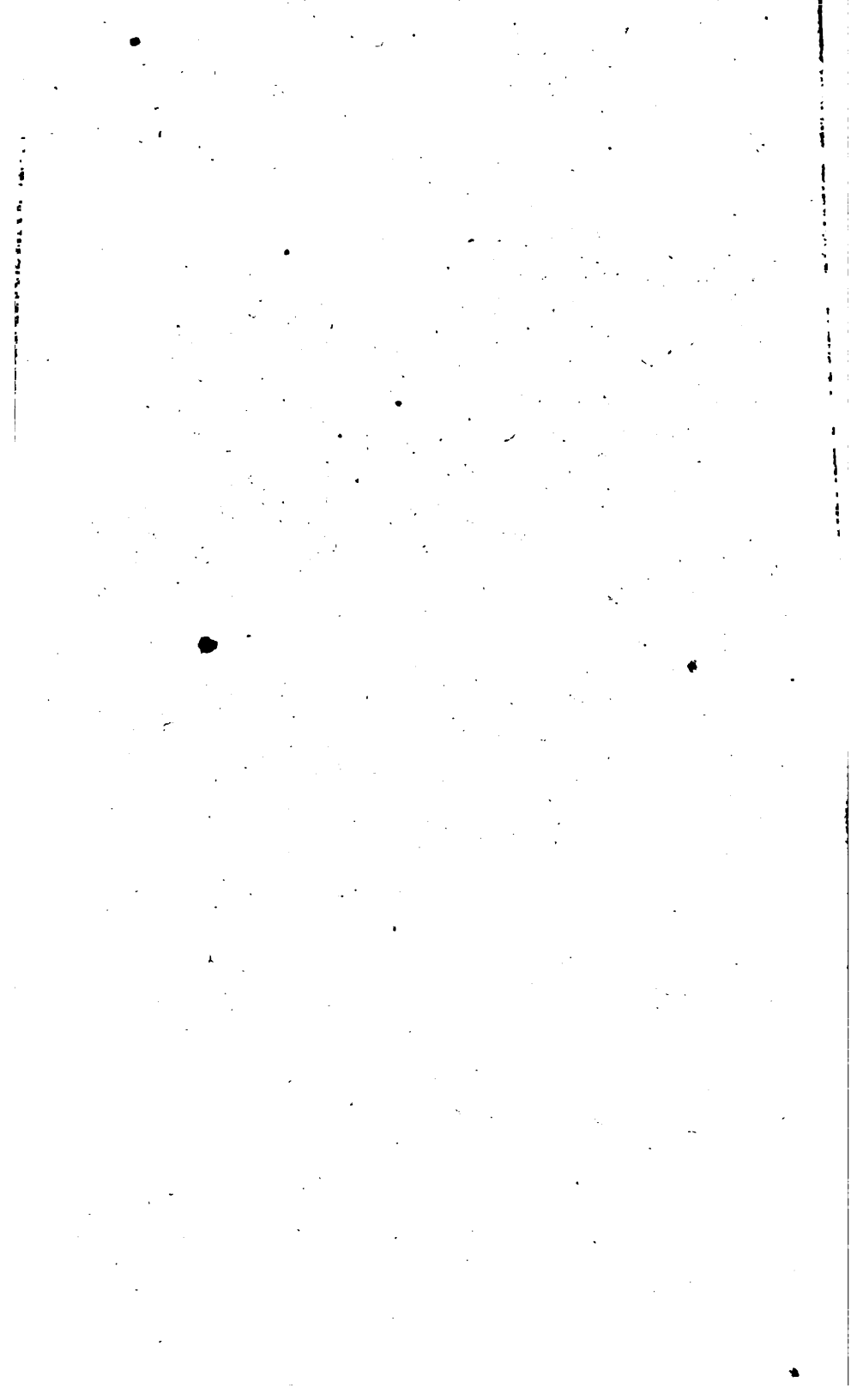
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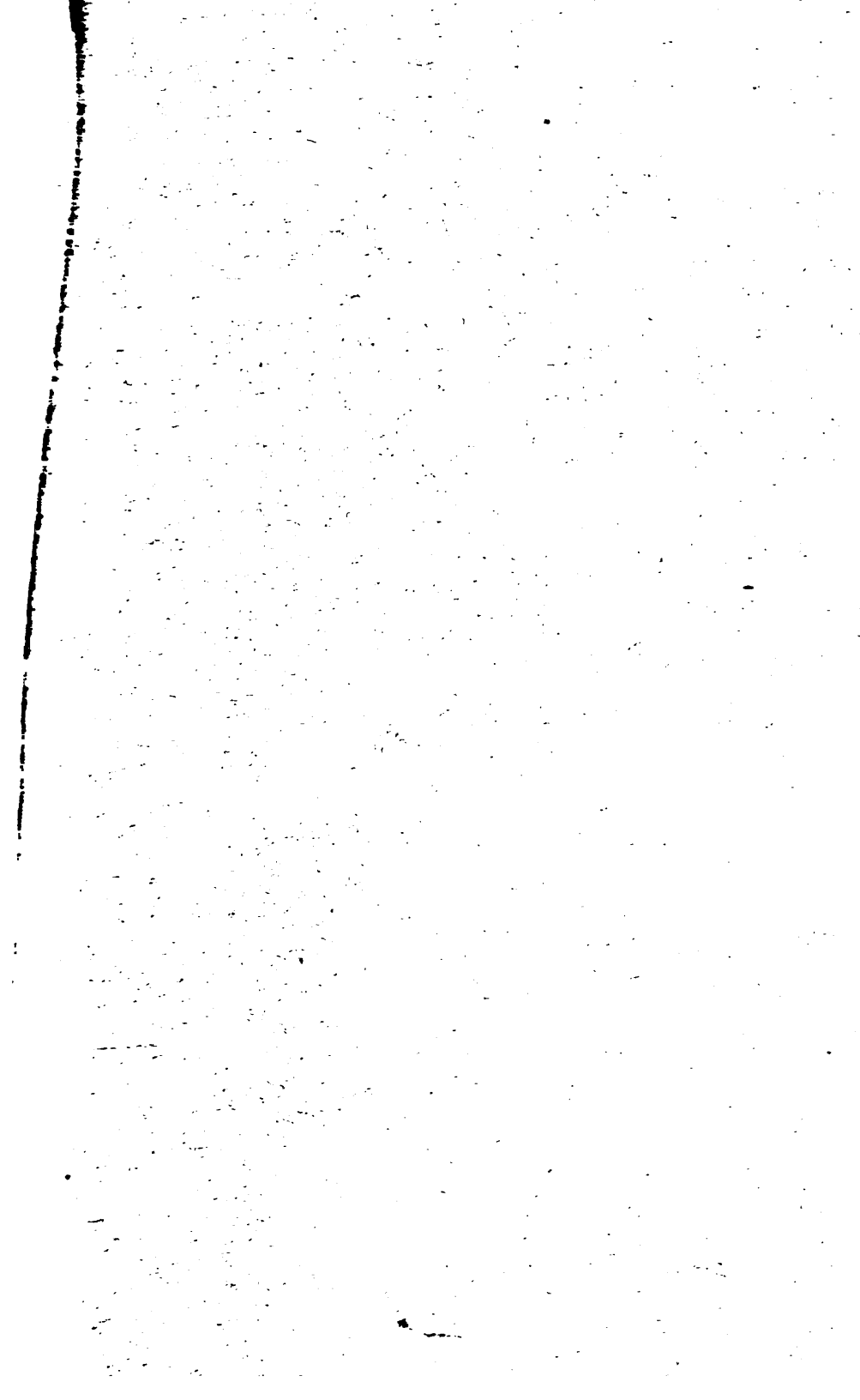
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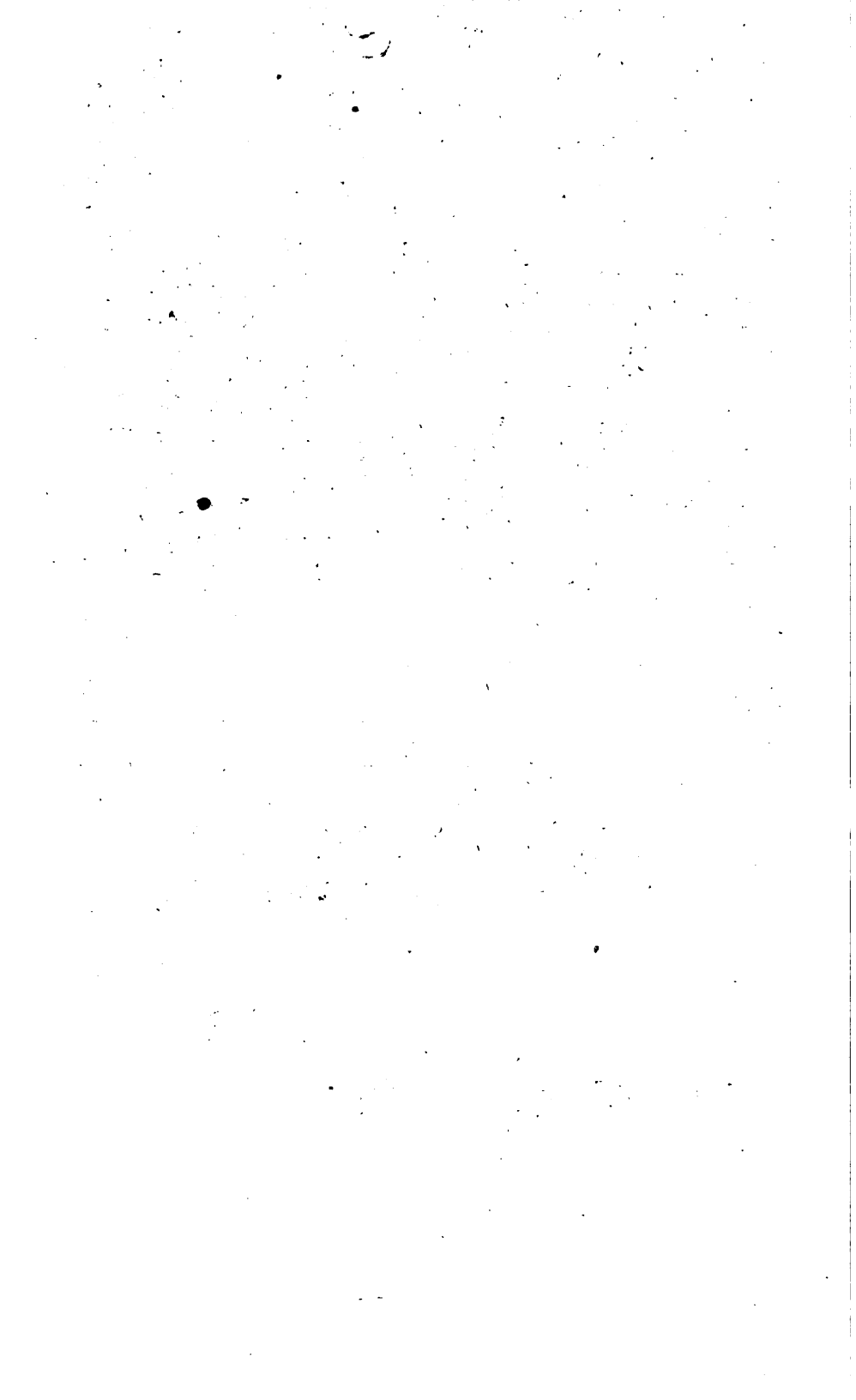
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THE
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1811

(NEW SERIES VOLUME XIV)

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"Surge igitur et fac et erit Dominus tecum"

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"Surge igitur et fac: et erit Dominus tecum."

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(NEW SERIES, NO. LXXXII.)

ANCIENT SERVICE BOOKS.

To the Editor of the Ecclesiologist.

Edinburgh, Dec. 30, 1856.

SIR,—As you are always willing to admit into your pages any archæological information on the subject of the mediæval Service Books, it has occurred to me that an account of an extremely curious copy of the Hore Beate Virginis belonging to the noble family of Arbuthnott, in Scotland, may not be uninteresting to your readers.

With the exception of a copy belonging formerly to Cardinal Beaton, now preserved at Blairs, this is the only Scotch exemplar known. A few years ago the choir books of the cathedral of Dumblane were seen in a shop at Genoa, but not having been bought at the time, have since been lost sight of. The present work, which is the companion of the Arbuthnott Missal, and probably written previous to it by the same hand, James Sybbald, is still in the original binding in leather, stamped with the fleur de lis in a lozenge, but covered with an extremely rich silk net with tassels. It has a copper clasp, and is in small folio. It consists of eighty parchment leaves, and has at the end an extremely curious obituary of the Arbuthnott family from 1314 to 1579.

The caligraphy of the work is excellent, but the miniatures are very bad. They consist of illuminations very much after the typical character, but done in a very rude style. The excellence of the common letters and the poverty of the ornamental ones, would imply that the scribe had only been accustomed to do the former, and that he was unused to the ecclesiastical style. He improves very much in his later work, the Missal. The miniatures have a piece of fine silk gauze over them. The first is "Imago Scti Ternani Archiepiscopi cum cruce in manu." He is in the episcopal habit with a blue chasuble and apparel to his alb and a lilac cope. The border is of strawberries and other flowers, beautifully designed, but rudely executed.

The calendar has many Scotch and English Saints not in the common calendar.

In January, S. Wolstan, S. Bathildis Queen. In February, S. Colman. In March, S. Monan, S. Baldred, S. Duthac, S. Kessog, S. Constantine, S. Regulus, S. Olave. In May, S. Brandan, S. Dunstan, S. John of Beverly (?), S. Aldelm. In June, SS. Medard and Gildard, S. Ternan. In July, S. Servanus, S. Kenelm, S. Arnulph. In August, S. Oswald, S. Cuthburga. In September, S. Cuthbert, S. Ninian, S. Adamnan, S. Malrubius. In October, S. Marnoch, S. Leodegarius. In November, S. Winifred, S. Moroc, S. Brice, S. Machutus, S. Edmund.

The reader will note here the traces of Anglo-Saxon influence on the Scottish Church evidenced in the number of Saints of that country. There are several French Saints also, which will agree with the history of the powers which successively were brought to bear on her.

The contents of the book are very similar to most of the books of Hours of the period (A.D. 1490). First, with a miniature of the Annunciation, comes the *Officium Parvum*, interspersed with the well-known hymns of the Passion. At the end of Lauds are some curious prayers to the Saints. I transcribe those to S. Ternan and S. Ninian, as they seem unique.

"Deus qui beatum Terrenanum Pictorum archipræsulem tuâ prudentiâ sublimâsti, ut Pictos in tenebris suæ gentilitatis errantes ad verum tuæ divinitatis lumen perducas, tribue nobis quæsumus ut ejus gloriosa precibus et meritis a præsentis vitæ periculis et a gehennæ incendiis liberemur, per Christum.

"Deus qui beatum Ninianum confessorem Tuum et pontificem, variis virtutum dotibus insignitum, genti Scotorum insignem pontificem providisti, concede quæsumus ut omnes qui ejus auxilium postulant, mente purâ de Tua pietate confisi, in suis justis petitionibus se gaudeant esse exauditos, per Christum."

Then follow the Penitential Psalms with the unusual miniature of the Blessed Virgin in glory, and in the Litany of the Saints which accompanies them are suffrages to S. Ternan, S. Paladeus, S. Ninian, S. Duthac, S. Servanus, S. Kentigern, S. Monan—a petition "ab infestationibus dæmonum, ab appetitu inanis gloriæ"—a prayer, "ut misericordia et pietas tua nos custodiat."

After this comes the Office of the Dead, with a rude picture of our Lord receiving a soul at the hands of two angels. The dead body below is guarded by a relation and aspersed with holy water by an ecclesiastic in a red hood, attended by two tonsured persons. Then, as a part of the office, without any break, the 118th and 138th Psalms. After that with a picture of the Crucifixion succeed the Psalms of the Passion, and the fifteen Os, a prayer of S. Bernard and an indulgenced prayer by Pope Sextus IV. Then S. Gregory's prayer with a rude effigy of the celebrated miracle of the Blessed Sacrament. In this miniature there is nothing on the altar but the book, the paten, and two chalices;¹ round it are the emblems of the passion, the pillar, the cock, the ladder, &c., in a church of Norman architecture: the altar is vested in green with a

¹ Showing, either that in that part of Scotland in the time of the transcription of the volume, the Cross and candles were not in use, or that it was the then belief that they were not used in S. Gregory's time.

white cover. This introduces various prayers about the Sacrament, and some by S. Bernard and Bede. Then follow some prayers to the Blessed Virgin and certain extracts from the four Gospels, relating the casting out of the Demoniac, the Annunciation, the visit of the Magi, the Apostolic Commission after the Resurrection, and the first chapter of S. John. It ends with the collect, Protector in Te sperantium: "From a sudden and unprovided death, may the FATHER, SON, and HOLY GHOST deliver us." "May the sweet name of our LORD JESUS CHRIST, and the name of the glorious Virgin Mary, Thy mother, be blessed for ever. Amen."

I have the honour to be,

Sir,

Your obedient servant,

ALEX. EPISC. BEECHIN.

SEQUENTIÆ INEDITÆ.

[We have much pleasure in inserting the following communication from a respected American correspondent.]

To the Editor of the Ecclesiologist.

SIR,—I find in a copy of the Liège Missal in my possession readings of the Sequences in No. XIII. of your '*Sequentiæ Ineditæ*,' that seem worthy of attention.

The edition is in large folio; having the following colophon:

"¶ Habetis viri percelebres hoc vestrum Missale, hac politissima characterum arte excusum, ab altero jamdudum exarato non parum discrepans. Nam pleraque errata, quæ in illo vetustiori passim scatebant, in hoc recentiori purgata et pristinae integritati restituta sunt; sicuti ex collatione utriusque ad liquidum deprehendere poteritis: quod itaque si (ut æquum est) probaveritis, Francisco Byrckman vestro bibliopolæ accuratissimo haud mediocriter gratificabimini, cum profecto is sit qui ut hoc missale ad plenum castigaretur pecuniis non pepercerit unquam; atque ut affabre cuderetur, non quemvis impressorem, sed Wolfgangum Hopylium calcotypum imprimis industrium delegerit."

(Thus far, in ten lines, in red letter; then, in two more of black:)

"Parisiis. Anno salutis Millesimo quingentesimo vicesimotertio, quarto Calendas Decembres."

In SEQUENCE LXVII. are the following variations:—

In line 11 *for* Fide, vitâ, decoratus *read* Vitâ fide decoratus.

„ 37 „ Unguem *r.* Anguem.

„ 40 „ Mentem serit *r.* Fontem facit.

In SEQUENCE LXVIII. the following:—

In line 3 *for* merâ *r.* verâ.

„ 10 „ Morum *r.* Miris.

In line 13 *for* *Taxandrinam* *read* *Taxandriam*.

- " 22 " *immolatus r. immolatur.*
- " 23 " *consecratus r. consecratur.*
- " 24 " *gratâ, Legiâ r. grata, Legia.*
- " 29 " *junguntur r. jungamur.*

(It may be worth noting that the folio is erroneously headed "*xxviii* Aprilis," instead of "*xxviii*," the true day of the feast, and so given in the calendar.)

In *SEQUENCE LXIX.*, '*In Commemoratione Sancti Pauli*,' the following variations occur:—

In line 53 *for* *Excepit r. Excessait.*

- " 60 " *circulo r. cumulo.*
- " 72 " *mutatis r. mutatur.*
- " 76 " *epistolis r. Apostolis.*
- " 80 " *lapiditur r. lapidibus.*
- " 87 " *intuitur r. intuetur.*
- " 94 " *produc r. perduc.*

These all seem to me to be restitutions of the original text.

In *SEQUENCE LXX.* the following:—

In line 18 *for* *Elyzantiæ r. Elyzatiæ.*

- " 20 " *consertus r. concisus.*
- " 28 " *Cujus r. Hujus.*
- " 29 " *perducet r. perducatur.*
- " 32 " *cœli r. cœlesti.*

In *SEQUENCE LXXI.* the following:—

In line 13 *for* *multi r. multis.*

- " 13 " *prorectus r. profectus.*
- " 16 " *discriminat r. determinat.*
- " 23 " *Juri suo r. Suo juri.*
- " 43 the reading is *Ut.*
- " 47 *for* *Et r. Ut.*
- " 51 " *Alpâydis r. Et Alpais.*
- " 53 " *votis r. cæptis.*
- " 59 " *Hinc r. Sic.*
- " 61 " *Sanguis sacer r. Sacer sanguis.*

But the most remarkable differences of reading occur in *SEQUENCE LXVI.* They are such, and so many, as to require an entire transcription of my reading. I retain, in copying, its spelling, punctuation, and division of clauses, as marked by red initial letters.

Sancta cunctis leticia, festa sunt celebranda.

En pia luce clarescit; Regis aula

Angelica resultat simul: celitus vox gloriosa.

Quod Dominus JESUS surrexit: lege mortis triumphata.

Et a regula renitet: prophetica fide puriter ventilata.

Quorum meritis pullulans Ecclesia: per hoc seculum est diffusa.

Ideoque nostra jubilent pectora et in aures Domini munera dent pervenire laudum sibi grata.

Cujus ope sumus de domo lutea liberati patria et eterna iam meremur esse digni vita.

Ipsū metuit cum nascitur pestifera Herodis olim regis aula.
Ipsū metuunt cum moritur : judaica surgere perfida corda.
Sed nos quibus illa prebuit gratia ut esse mereamur simili gloria profuit
credere quod cum Patre creata regit universa.
Et tunc quando nasci voluit debita et nunc resurgentem veneramur oda :
ut cum ingiter in patria : videre queamus eterna.
Aromata feramus ad sepulchrum eius ubi laudat.
Hunc gemina maria luce resurgentem solis orta.
Ut voce angelica : visus iam mundi gaudeat per secula. Alleluia.

Baltimore, U.S.A.

TRINITY CHURCH AND THE EDINBURGH MUNICIPALITY.
CORPORATION TRUSTS AND THEIR FULFILMENT.

To the Editor of the Ecclesiologist.

SIR,—The old Scottish “leaven of iconoclastic barbarism” has reappeared at Edinburgh, and an outrageous act of Vandalism is contemplated by the Corporation. It will, I doubt not, be in your remembrance that, in the year 1847, the once collegiate church of the Holy Trinity, at Edinburgh, which was founded nearly four hundred years ago by Mary of Gueldres, widow of James II. of Scotland, and was deemed architecturally one of the most interesting and remarkable of the historical monuments of Scotland, fell a sacrifice to Railway extension, notwithstanding the exertions which were made by many Scottish magnates and magistrates, seconded by some English archæologists, for its preservation.

The North British Railway Company's Railway Act, however, prevented the Company from removing the church until they should have agreed with the magistrates and Council of the city for rebuilding a church of the same style and model. When the bill was in Parliament, it was proposed to enact that “a *fac-simile*” of the ancient edifice should be constructed, but this was altered in the select Committee to “a church of the same style and model.”¹ It was provided that the Sheriff should arbitrate in case of difference, and that the Town Council should be authorised to accept a sum of money from the company, in lieu of their obligation to rebuild.

In the negotiations which then took place, the Lord Provost, Mr. Adam Black, now M.P. for Edinburgh, magistrates, and Town Council, stated the object in view to be—

“To preserve and perpetuate an exact and correct specimen of the peculiar style of church architecture in which the existing church has

¹ [Mr. Beresford Hope, who was a member of that Committee, has stated in a letter to the Lord Provost, which has been recently published, that by the words which they adopted the Committee intended to imply a *fac-simile* rebuilding, and that they were accepted as such.—ED.]

been built,—no other church equal to it in richness and beauty of design and arrangement existing in Scotland."

Mr. Rhind, the architect, who seems to have been employed by the Company, gave an estimate for a new church, which was to cost £16,371; but the Council did not consent to his plan, as it contemplated a new church, instead of a restoration of the ancient edifice: such, at least, is stated to be the reason why his plan was not adopted. After much negotiation between the Town Council and the Company, for giving effect to the Company's obligation, the latter adopted the alternative given by the Act, and paid the sum of £16,371 to the municipality, who thereupon allowed the church to be taken down, but previously caused accurate plans of the building to be made, and the stones composing it to be *numbered*, and removed to the slope of the Carlton Hill, in order that it might be restored precisely on the ancient model. The municipality subsequently invited estimates for the rebuilding of the edifice upon the plan and with the stones of the old building, and in 1848 the cost appears to have been estimated at £10,400.

From the negotiations which took place during and after the dispute with the Company, and the nature of the stipulation in pursuance of which the Company ultimately paid the £16,371, it seems clear that the rebuilding of this beautiful edifice upon another site, was the object contemplated by the Act of Parliament, and by the parties who obtained that stipulation; and that the duty of rebuilding was transferred to the municipality, in consideration of the large sum received by it from the Company for that purpose. Several acts of the municipality, moreover, show that former Town Councils regarded their body as having accepted a trust to restore and rebuild the fabric upon the plan and model of the original building.

But the possession of the money appears to have altered the view taken by dissenting majorities of the Town Council, with regard to the purpose of the obligation which the city had procured to be imposed upon the Company; and with regard to the trust which the Municipality had accepted. In 1853, a temperate yet forcible remonstrance was addressed to the Lord Provost and Council by a large body of gentlemen of high character and position, amongst whom may be named Sir William Gibson Craig, Sir John Mc Neill, Mr. Black, M.P., Colonel Mure, of Caldwell, Mr. Blackburn, M.P., Mr. Cosmo Innes, and Mr. Robert Chambers, against the then proposed diversion to another purpose of the fund which the Municipality had received for the restoration of Trinity church; and I believe the flagrant misappropriation which the Municipality then contemplated, by applying a part of the money to build a structure of a different character, and the rest "to pay ministers' stipends," was viewed in England, as well as by the Memorialists, with astonishment and indignation.

From that time, we have not heard any more of the matter on this side of the Tweed. But it appears that the Dissenting interest in Edinburgh has set its heart upon securing this large sum of money for its own purposes; and accordingly, year after year, just as the Free Church and Dissenting element has preponderated in the Council, the fate of the restoration has continued to waver. In the *Times* report of a

meeting of a restoration party held at Edinburgh shortly before Christmas last, it is stated that the majority of the existing Town Council were returned by the Free Church and Dissenting interest, pledged to vote for the purpose of securing this spoliation; and now, at the beginning of 1857, after long evasion and delay, the Vandal majority of the Council are stated to have come to a resolution "disavowing their obligation" to rebuild the edifice at all, and declaring their intention to apply the money for the purpose of building what they may deem "a suitable church."

It seems, therefore, that party purposes and sectarian bias outweigh the sense of trust and duty; and that instead of the picturesque capital of Scotland being decorated with a conspicuously placed and accurately constructed restoration of a building of which other cities envied Edinburgh the possession, an auditorium "suited," I suppose, to some Scottish Spurgeon, is to be substituted. Probably the Corporation (unless prevented by its own creditors,) may destine the remainder to the fund for the Scottish monument to that very modern hero, Wallace, and might even raise a statue to John Knox.

With a dogged obstinacy and wrong-headedness worthy of the Covenanters of the Great Rebellion, the Town Council have resisted, in this matter the combined influence of almost every representative of law and learning, arts and antiquities in Edinburgh. I am told the Town Council have been advised that they have power to do what they propose. If they have that power, there can be no manner of doubt that the case is one in which Parliament should interfere by legislation to give effect to its own purposes. Parliament gave power to demolish the church, taking care to provide for its reconstruction upon another site in the same style and upon the same model. The parties who procured that provision to be made, were empowered to accept from the Company, instead of that new edifice, the cost of raising it themselves; they receive an ample sum for that purpose; and now, after holding the money for nine years, and neglecting to perform their trust, they coolly tell us that they mean to apply it to a different purpose. But with regard to legal remedies, I, of course, cannot as a lawyer form any opinion without having all material documents before me, nor determine whether at law such an obligation exists as the Court of Queen's Bench, if the Corporation were an English one, would compel defendants to perform, or whether in Equity such a trust has been created as our courts would recognize and enforce; but, as to the moral obligation that rests upon the Edinburgh Town Council, there can be no manner of doubt. If, however, the facts are as I understand them, and the Town Council shall persist in their resolution, it is to be hoped that some citizens of Edinburgh, or some of the parishioners who have lost their church, will institute a suit in the Court of Session, in order that the case may be brought by appeal before the House of Lords. It is impossible to doubt that there is power somewhere to compel the rebuilding of the church in the style and upon the model of the original edifice. The City of Edinburgh will make the perfidy its own if it does not insist upon that restoration. The plans of the old building, which were made in 1848, and its materials, actually numbered for re-

placement in their original positions exist, and at the close of 1853, the Corporation architects reported the stones to remain in good preservation.

As an English ecclesiologist, strongly impressed with the obligation that rests on the Edinburgh municipality, and indignant that this Vandal majority should dare to attempt the repudiation of their trust, I invoke your interference. The press, and the educated public opinion represented by the Ecclesiological Society, are powers that were unknown to the royal foundress of this beautiful church. I trust they may aid the restoration party in Scotland to prevent a wrong which she can as little have anticipated.

I am, Sir,

Your very faithful servant,

WM. SIDNEY GIBSON.

Tynemouth, 12th January, 1857.

KENTISH RAG AND BLACK POINTING.

To the Editor of the Ecclesiologist.

DEAR MR. EDITOR,—Some years since, I ventured to draw your attention to the (at that time) too common neglect of any attempt to give character to our new Town churches, at all distinct from that which we thought right to aim at in those designed for rural districts. I am not now going to ask you to reopen the question of *design*, but simply to allow me again to say a few words as to the *material* which we so often employ in our London churches.

In my former letter, I protested against the custom, then rapidly coming into fashion, of building the external walls of new churches with the roughest, most rustic-looking, and unpolished materials,—above all, with that rudest of stone, Kentish rag. I argued that this kind of material, whose fitness and beauty in its own district and among country scenes I should be the first to acknowledge, was entirely out of place in town buildings, among crowds of houses, and all the other evidences of man's presence and man's labour; and that where man most abounds, there his work should be made most of, and any affectation of rusticity, whether in material, design, or execution, be most carefully avoided. I will not now say more as to the reasons which seem to me, now as then, so conclusive against the unnecessary trouble and expense taken to import into our smoky streets Kentish rag, and other rough stones, (whose great work seems to my not very partial eye, to be that of soot-collectors,) and for this reason,—that I have never yet met any man who could give me any one good reason for using them, nor have I ever met with any defence of them in any architectural publication.

Unfortunately, however, though I can meet with no written or

spoken views against my own in this matter, year by year I meet, which is much more important, with more and more proofs that architects generally do not agree with me, and that in condemning the use of Kentish rag and its kindred in London, I do so in company with a very small minority of those whose voice is of any importance in the matter. Nay, more, I am sorry to say, that I can see no evidence, in the notices of new London churches, which have from time to time appeared in your pages, that you have any feeling either for, or against, any particular material in this or that locality. I should be rejoiced to find myself mistaken, but at any rate, in the notices of groups of London churches, in the columns of the *Ecclesiologist*, for A.D. 1855 and A.D. 1856, I see no reference (by way of condemnation) to the materials of which a large majority of them are built, and not even a hint that whatever improvement may have been achieved in their *designs*, their architects, if they wish to give us thoroughly satisfactory and appropriate buildings, must think also of their *materials*.

Since I touched on this subject last, a great number of churches have been built in London and its suburbs, and of these nearly all are built with rough stone. Mr. Butterfield, in All Saints', Margaret Street, has shown with incontestable success, what may be done with the costliest, and in S. Matthias, Stoke Newington, what may be done with the meanest kind of brick; and from a notice in your pages of Mr. Clutton's church of S. John, Limehouse, I presume that his example has been successfully followed there; but these are almost the only exceptions which I can remember at the present moment, to the rule of which I complain,—exceptions amply sufficient, indeed, to prove that the rule is both mistaken and unnecessary, but sadly insufficient as evidence of the feeling of architects generally on the subject. On the one side, as far as my knowledge goes, I can produce Mr. Butterfield and Mr. Clutton, whilst on the other, is the long and formidable array of names of architects of eminence, whose practice differs from theirs including (if I mistake not,) those of S. Andrew, Westminster, and S. Matthew, City Road, S. Andrew, Lambeth, S. Luke's, Nutford Place, S. Mary Magdalene, Munster Square, S. Barnabas, Pimlico, S. Saviour, Haverstock Hill, Christ Church, Endell Street, S. Andrew, Wells Street, and many others.

Now, my object in again calling attention to this subject, is mainly to elicit, if I can, from any one of these gentlemen, the reasons which actuate them in the matter; for no doubt, they have their reasons: and I presume they are both strong and cogent enough to be put on paper in reply to this—possibly unreasonable—attack. I must honestly profess myself quite open to conviction on the point, but as at present it seems so clear to me, that both in theory and in practice, the custom is bad and unsuccessful, I make bold to beg for some expression of the views of its advocates, (in your pages or elsewhere,) and, not less, for some expression of your own opinion on the subject, in the future notices of London churches in the *Ecclesiologist*.

Permit me only to say, that I think the subject must not be viewed solely in reference to the interests of ecclesiastical architecture, but at the same time with a view to the much broader interests of architecture of all

kinds, whether of public edifices, or houses in streets, or other domestic buildings. If any one will defend his use of Kentish rag, or other rough stone, in London, he must, I take it, defend its appropriateness for *all* buildings; there can be nothing sacred about the material, nothing particularly suited to a church, and nothing symbolical; the *best* material for one kind of building will, as a rule, be the best material for all buildings; and I very much doubt whether architects who use a material for churches, which no one in his senses would ever dream of using for any other town buildings, are not very powerfully (though no doubt against their wish and unconsciously) fortifying the world in that strange view of art which assumes Pointed architecture to be the most fitting for religious uses, but the least fitting for anything else. If architects choose, either directly or by implication, in any degree whatever to acknowledge the truth of this view of church architecture, they have none but themselves to thank, if they never achieve success even in it; for of nothing am I more satisfied than of this, that before we can arrive at a *thoroughly* satisfactory state as regards ecclesiastical architecture, we must have made an immense stride in advance upon our present position as regards domestic architecture, and must have succeeded, to some extent at any rate, in satisfying the world, that we are above sanctioning any unreality either in design or in the materials we use. At present I maintain, that most of our new churches are guilty of very flagrant unreality in their use of unsuitable, inconvenient, and (under the circumstances of London buildings,) unsightly materials, and such as none of us would wish to use in any other kind of building. I maintain moreover, that herein we depart from the 'old paths,' inasmuch as our forefathers never thought of making any distinction in the materials they used for the walls of religious and secular buildings. If they built a grand house it was from the same quarry, and with the same materials as the noble minster; or if they built a humble cottage, it was identical in its material with the simple village church in its neighbourhood.

One word only in conclusion. Our forefathers had the good sense *never* to colour their mortar: when will all our architects follow their example in this respect? If there is one thing more than another, which in town or country is alike execrable and abominable, it is the custom, only too popular, of pointing stonework with black mortar. I can hardly express my grief too strongly for the fate which many an old church (great as well as small) has recently met with in this way, and my trust that so vicious a habit may be speedily crushed, before it has entirely ruined the effect of any more good work, old or new.

Believe me,

Yours faithfully,

GEORGE EDMUND STREET.

33, Montague Place, Jan. 19th, 1857.

APPROPRIATION OF COLOUR.—No. II.

To the Editor of the Ecclesiologist.

SIR,—Before quitting the Byzantine period, I must just give two or three good examples which I have lately met with :—

Lansdowne 431. Psalter, Sæcl. 11. This MS. is only introduced to show the love for blue and red. There are in one miniature five saints in those colours. Jonah's fishermen are alternated, blue and red. Jonah is blue, and his fish red. Angels are in blue and red.¹ There is our LORD, (in a *Dixit Dominus*,) in blue and red, so like the Madonna, that any casual observer would have pronounced Him to be so. He also appears in pink and white, and red, and green.

(*) *Nero* C 4. Psalter (Gallican,) Sæcl. 11 or 12. In this, and most other of the Saxon books, there is great sameness of colours,—mostly watery green, yellow, and red. In this book they are used quite indiscriminately. S. Mary is five times in red and green; S. Gabriel being in green and red. Three times she is in green and red; four times in white head-dresses, green, and red; once in red head-dress, green, and red; once green, red and white; once in blue, purple, and green, her soul being in green. Our LORD occurs three times in red and green; twice in green and red; once in red, green, and blue; once in red, purple, and blue; once in red, green, and white; once in green, red, and white; once in purple, brown, and red; and once in bright blue and red. There are continual examples of Apostles arranged alternately, some of the hair being, for instance, of a bright blue colour.

(v) *Additional* 17742. Missale Romanum, A.D. 1218. In this book, S. Mary is in red and white. S. John is in green and red. Our LORD in red and green (a priest ditto,) and also in green and red.

(w) *Royal* 2, B 6. Psalter, Sæcl. 13. All are in light, watery colours. S. Mary is in yellow, red, and green; twice in yellow and green; once, in buff, lined with green. Angels in green and yellow. S. John in yellow and green. These two books show how fond the ancients were of alternate colours, and utter disregard for appropriation.

(x) *Galba* A 18. Psalter, Saxon, Sæcl. 10. S. Mary occurs once in green and blue. Our LORD once in the same colours, and once in blue and yellow. Saints, martyrs, &c., are arranged in alternate colours, without reference to persons.

(y) *Additional* 169142. Miniatures from a Lectionary, Sæcl. 13 (end.) In this fine early set of miniatures, S. Mary occurs four times. Once in red, gold, and blue; once in red and blueish; once in puce and blue; once in violet and green. Our LORD occurs in seven different dresses; S. Peter in three; Judas, in one miniature, being in the same colours. So much for appropriation in this book.

(z) *Lansdowne* 346. Psalter, English, Sæcl. 14. The Blessed Vir-

¹ N.B. The first colour will denote the mantle, the last the tunic, throughout this paper.

gin is in whitish and light pink. One king is pink and green, and another green and pink. King David is three times in bright blue and red. And the fool (in *Dixit insipiens*) is a mad king, dressed exactly like David.

1. *Harleian* 1526. History of the Testament, Sæcl. 13. In this most magnificent book, a part of which is in the Bodleian, very few colours indeed are used; blue, red, and gold being the principal. Yet curiously enough, though used for almost every one, blue and red are seldom (never in the first part of the book) used for S. Mary. At the end we find several instances, though not more than an average; there is no attention paid to appropriation: and if this is the case in such a book as this, it is very unlikely that there should be in any other of the period. S. Mary occurs thirteen times in red and blue; and in the same miniature we have S. Elizabeth and the High Priest, in blue and red. She is twice in red and white; three times in blue and white, (the woman taken in adultery being in the same colours), once in blue and buff; twice in blue and purple. Towards the end of the book, she is fourteen times in blue and red. We have continual examples of the fondness for blue and red: for example, one devil blue, and another red, are tempting two monks, one in red and blue, and the other blue and red. Secondly, our Lord in red and blue, two apostles in blue and red, &c., &c., *ad infinitum*. There is a figure symbolizing the Church, crowned like a princess, which would be called by a casual observer, a Madonna, but no doubt wrongly so, as there is a similar figure bearing the Commandments, which signifies the Jewish Church. This figure of the Church, then, when she occurs singly, is always red and blue, or blue and red; but towards the end of the book, when she occurs more frequently, she is in all sorts of colours: fully proving my point, as far as this important book is concerned; for if there were symbolical use of colour at all, surely this is the very place to show it; but on the contrary we find her in blue and red; red and blue; blue and gold; puce and yellow; blue and greenish; red and white; purple and white; pink and blueish; pink and blue; red and white; blue and reddish white; pink and greenish; scarlet and blue; pink and white. In fact, in all the combinations used in the book, and this in a figure purely symbolical. Our Lord occurs twenty-one times in blue and red; more than eleven times in red and blue; and besides these, in thirteen different colours. Finally, there are upwards of 90 miniatures besides, in blue and red, including the Catholic Church, the Jewish Church, Bernice, Pilate, S. Paul, Ananias, a devout woman, a wicked woman, Moses, Elias, Demetrius, Alexander, Jonathan, S. Joseph, &c. We have angels and the four-and-twenty elders arranged alternately; of the four yoke of oxen, half are red and half are blue. These facts speak for themselves.

2. *Additional* 152056. Breviary, Italian, Sæcl. 14 (early.) Blue and red are used together, but not for S. Mary, except, perhaps, once. She is twice in red and brown; once in blue and green; once in blue and parti-colour (half red and half green,) showing how they followed the fashion of the time. Once she is in white, and once in blue. Our Lord is in seven different dresses, and there are many instances of

blue and red, e.g. one of the animals at the manger blue, and the other red. S. Joseph is in blue and red, and all the Apostles at the Pentecost are alternately blue and red.

We now come to one of the most beautiful periods of the illuminating art. Early in the 14th century, the refinement of taste and colour is quite marvellous. At this period, we have neither the crudity of the early colouring, nor the flaunting of the later. In place of bright vermillion and ultramarine, we have beautiful pinks, violet, green, and light blue; the greatest attention being paid to æsthetic arrangement. Towards the end of the century, the colours become more positive, till at last, in about 1370 A.D. we come to the blue and red mania, if I may so call it. A combination at all times tolerably favourite, but now invariable; but still, though S. Mary sometimes occurs in those colours, she is more frequently in others: very often, indeed, entirely in blue.

3. *Queen Mary's Psalter*, Sæcl. 14 (early.) In this MS. blue and red are favourite throughout; and so we find our Blessed Lord represented eighteen times, always in blue and red. There are 104 other miniatures, in the same colours, including Isaiah, Jeremiah, S. Anne (S. Mary being, in the same miniature, red and blue), S. Joseph, in the same miniature with S. Mary, who is in pink and white. Again, S. Joseph in the same miniature with S. Mary, who is in pink, green, and gold; an angel in the same miniature with S. Mary, who is in the same colours, another angel being in red and blue; a Jew, S. Martha, Pilate, High Priest, Nicodemus, David, Adam, S. Margaret. S. Mary occurs nine times in blue and red (two of them are doubtful.) She is fifteen times (in all the principal miniatures) in other colours, viz., pink and white, red and blue, light pink and blue, pink, green and gold, lake, white and grey, scarlet and blue, pink, green and red, lake and red, gold and red, white, blue and slate, and pink and gold. Here is appropriation, with a vengeance!

4. *Additional 17341. Evangelia per Circulum.* French, Sæcl. 14 (early.) In this fine specimen there is not the slightest attention to appropriation of colour. Some shades of blue and pink are a favourite mixture, and so S. Mary is four times in them; our Lord fifteen times in them, and nineteen times in red and blue. S. Mary is six times in red—or pink and blue; eight times in other colours, blue and slate, puce and white, or slate and pink. We have 35 other miniatures in blue and red, including S. Joseph, S. Martha and her sister, Herodias, a doctor, S. Peter, &c.

5. *Additional 17006. Missale*, Sæcl. 13. English or French. In this book (in the canon) S. Mary is dressed in light blue and bright scarlet, and that for æsthetic reasons; the beautiful scarlet being the principal colour, both in the Crucifixion and the Majesty opposite. The blueish colour of S. Mary's dress balances a light and beautiful pink dress of S. John. In ten instances she is in other colours, viz., red, pink, grey, and green. There are many angels in the book, of every colour, and so arranged as not to leave the slightest doubt of their being æsthetic.

6. *Arundel 83. Psalter, et Officia*, Sæcl. 14 (middle.) This volume

contains two books, of the same date and character, and offers a good opportunity of comparison, as the same subjects occur in both, e.g. the emblematical tree "*Arbor Vitæ*," where the same saints occur in each book, but in perfectly different colours. I would here draw attention to the beautiful light colours which prevail in all the MSS., especially English, of this period. There was, perhaps, less appropriation than at any other time, but the taste was exquisite. S. Mary occurs twice in blue and red, but clearly for æsthetical reasons. There are three Madonnas, one after another, and so to vary them the middle one is blue and gold; the others are in blue and red. Once she is in blue and pink, Abraham being in the same colours (in the same page.) Once she is in blue and red to balance Nicodemus, who is in precisely the same. Seven times she is in other colours, viz., gold and a lovely violet; pink and gold; gold and red; pink and slate; slate and red (S. Mary Magdalene being in blue.) Our Blessed Lord occurs in eleven different dresses; and there are sixteen examples of blue and red, including king David, S. Peter, Pilate, Nicodemus, Solomon, S. Joseph, &c.

7. In the second half of the book (finer than the first,) S. Mary is nine times in blue and gold; once in blue, gold and pinkish; twice in grey and gold; twice in pink, green and blue; once in blue and pink; once in pink and gold. There are thirteen in the same dresses as S. Mary, including our Lord; S. Peter, a king, Pilate, Justice, identical; Ezekiel, &c. Our Lord has six different dresses, and we have Moses, David, Daniel and S. Paul all dressed alike.

8. *Royal 2 A 5.* Psalter. English, Sæcl. 14. S. Mary occurs twice in pink and gold, and once, perhaps, in blue and gold. We have also S. Peter, King David, Mary Magdalene, Pilate, and Moses, in blue and gold; and one priest in blue and another in gold. Our Lord is five times in blue and gold (the Eternal FATHER being in gold and blue,) and three times in slate. Very good taste, but no appropriation.

9. *Additional 16914.* Miniatures, from a book about A. D. 1340. S. Mary is, perhaps, in blue and puce; once in blue and white; once in red. We have seven others, principally kings, in blue and red. Our Lord is once in blue and green; once in blueish and white (S. Edward being in the same colours).

10. *Additional 16416.* Missal. Italian, Sæcl. 14 (middle.) S. Mary occurs four times. First in slate and puce,—S. Gabriel, S. Helena, and another, being in the same. Secondly, puce and scarlet. Thirdly, scarlet and puce. Fourthly, scarlet and blue. Our Lord is in puce and slate: S. Michael, S. Helena, and S. Elizabeth being in the same. He and an attendant, in one miniature, are both in red. Showing that at this date the Italians did not appropriate any particular colours.

11. *Additional 10292.* Romances, A. D. 1316. French. S. Mary is in puce, lined with green, and pink. S. John is just *vice versè*. Many others, including a king, a duchess, &c., are in blue and red.

12. *In possession of J. C. J.* Canon of Missal, circa 1350. S. Mary and S. John are in precisely the same dress, viz., blue, spotted with red, and red tunic (S. John the more positive.) The background is vermillion, the whole inclosed in a blue border.

13. *Additional 17026.* *Sarum Lectionary*, Sæcl. 14. In this splendid fragment we have S. Mary almost invariably in blue; and from this period this will be her more ordinary dress, though others are in more than one instance in blue and red. She is eight times in blue; once in pink; once in white, S. Ann being in blue; once in figured white and green; once in white and blue; once in blue and slate, others being blue and crimson; once in blue, lined with red, and blue tunic; once in blue and red,—which two colours are much used throughout the book. So that in one case she is in blue, and one attendant is in pink, and another in blue. Our Lord is in blue, and a disciple is in blue and red. Again He is in blue, with a red book. Again our Lord is in blue. The First Person of the Trinity is in blue and red, and S. Mary in white and green. And lastly, the Emperor Augustus is in blue, upon a red throne. Here, then, even at the end of the 14th century, though blue and red are becoming so very common, they seem more commonly used for any other person than S. Mary, who is in eight or nine different dresses. Our Blessed Lord occurs in five; blue, blue and red, blue and purple, pink (in blue clouds,) and slate and gold.

14. *Royal 2 A 8.* *Horæ Beatæ Virginis*, *Sarum*, Sæcl. 14 (end). This is an instance of blue and red used for S. Mary. She occurs four times in them. N.B.—The Eternal FATHER is also in the same colours, and some priests are blue and some red; so that even this would seem to be more æsthetic than otherwise.

15. *George IV. 5.* A sort of *Biblia pauperum*. Sæcl. 14 (end). This book contains nothing but pictures, and a short description; and so one would think that, if in any books, regard would be had to appropriate colour in such a pictorial book as this: but there is no trace of it. S. Mary has usually a beautiful violet robe, and a pink tunic. Six times she is so clad: once all in violet, once blue, twice pink and violet, twice blue and gold, once in violet, pink, and gold. We have twelve other miniatures in the same colours as S. Mary; in fact violet and pink are the prevailing colours, and so given to S. Mary. There are seven miniatures in blue and red. Our Lord has three different dresses, Jonah two in the same page, Judas three in the course of two or three pages, and S. Mary Magdalene two, viz., blue and red, and blue and gold.

16. *Additional 15265.* *Horæ Beatæ Virginis*, Italian. Sæcl. 14. Upon first sight I thought that this MS. was one instance of the appropriation of blue and red for S. Mary; but upon close examination, I altered my opinion. It is true that she is often so dressed; but our Blessed Lord is *always* so. In cases where they both appear in the same miniature, He is invariably in blue and red, and S. Mary in other colours. The love for that particular contrast is marked very strongly throughout the book. Thus we have, in the murder of the Innocents, one woman in red and another in blue; one soldier in red and another in blue; our Lord red and blue, and an angel in blue and red; S. Mary in blue and red, and S. Joseph in red and blue, and the saints alternately in red, blue, and green. S. Mary is five times in blue and red, nine times all in blue, once in buff and red, once in red and buff.

Our Blessed Lord is ten times in blue and red, S. Mary then being in blue.

17. *MS. in possession of J. C. J. Horæ Beatæ Virginis. Sæcl. 14 (end).* In one miniature S. Mary is in blue and scarlet, the angels' wings are of the same colour, and the FATHER is in scarlet, coming out of a blue cloud—clearly æsthetic. Once S. Mary is in blue and lake, three times all in blue, once pink and blue, once blue and violet, and once (the best in the book) in white and crimson. Our Blessed Lord is in one case blue, in another blue and scarlet.

18. *Royal 2 B 8. Psalter, Sæcl. 14 (end), English.* Cited to show the use of blue and red. We have King David in blue and scarlet, and blue and pink. In the HOLY TRINITY we have the FATHER in blue, our Blessed Lord in pink, with scarlet background.

We now come to the gorgeous 15th century. The quieter colours of the 14th century now give place to those that positively dazzle our sight with their brilliancy. Every page blazes with burnished gold, azure, and scarlet. We shall for the future find S. Mary's mantle usually blue, the tunic varying according to the taste of the artist and country. Occasionally she, as well as others, (saints, queens, ladies, &c.,) will be in blue and red.

19. *Additional 18192. French, Sæcl. 15 (early).* S. Mary is five times in blue and gold. Three in blue, once in white and gold, but never in blue and red; although there are ten others in these colours, sometimes in the same miniature with her, the combination being a favourite all through.

20. *Harleian 2900. Horæ Beatæ Virginis, Sæcl. 15, (early) English.* S. Mary is ten times in blue, though blue and red are very common together in other cases, including SS. Mark, Luke, John, S. Mary Magdalene and the persecutor. S. Mary in blue, our Blessed Lord in pink. Our Blessed Lord in blue, Judas in pink. S. Mary also occurs once in pink, and once in blue and pink.

21. *Royal 2 B. 15. English, Sæcl. 15 (early).* S. Mary occurs thirty times in blue and gold, and once in red and gold. There are seven saints in the same colours, and eleven miniatures in blue and red.

22. *Harleian 2887. English, Sæcl. 15 (early).* This MS. is nearly identical with the former. S. Mary is five times in blue and gold, and twenty-five times (mostly of inferior workmanship, and perhaps by a later hand) in blue and puce, which may have been intended for a red.

23. *Additional 16998. Horæ Beatæ Virginis, English, circa 1400.* Blue and red favourite, but not for S. Mary. Nine times she is in blue, once in white, once in pink.

24. *Harleian 2897. English, circa 1410.* Alternate colours, especially blue and red, are favourite. Almost all the saints are either in blue, blue and red, or red and blue. S. Mary is once in blue and red, once all blue, and once white. The book, which is an especially fine one, abounds in æsthetic arrangements. Thus S. Peter preaching, in pink and gold, the pulpit-cloth before and the diaper behind being blue: &c., &c.

25. *Additional 16968. Circa 1420.* S. Mary is eight times in blue

and pink, once in blue and scarlet, once in blue and violet, once in pink, with blue coverlet. But, to show that this arises from partiality for the colours, we have her in blue, and S. Anne in pink and blue; and again she is in blue and pink, S. John being in pink and blue. We find also our Lord, S. Peter, Herod, and one of the three kings in blue and red.

26. *Bedford Missal*. Circa 1430. This gorgeous book is another instance of the continual use of blue and red; but, as usual, not so for S. Mary. Seventeen times she is all in blue, there usually being a scarlet or pink dress close to her. Three times she is in blue and pink, once in white, once in white and pink, once in blue lined with green, once in blue and gold, once in red and blue, once in gold and white, once in blue and violet: so that she has at least eight dresses in one book, and that a book of the highest order. We find angels arranged in alternate colours, the seraphim sometimes scarlet, sometimes gold. The Apostles in the Last Supper are alternately blue, red, and green. The Virtues too are alternate. Of the four angels in the Revelation, two have red wings and two blue; the woman in Revelation in three different dresses; S. Peter ditto, in one page. Very many are in blue and red, including Abraham, S. Paul, Apostles, Pharaoh, Nebuchadnezzar, Moses, Saul, Herod, &c. The whole book, in fact, shows the greatest skill and taste in blending colours, but no idea of particular appropriation apart from beauty. There is also, probably, much of fashion too; for in all the MSS. from this date blue is a favourite, not only for S. Mary, but also for ladies' dresses generally: and not only were the ordinary dresses used, but in very many cases the figures of the saints themselves are portraits of living persons.

27. *Domitian A 17*. *Horæ Beatæ Virginis*. Sæcl. 15 (beginning). Belonged to Henry VI. when a boy. In this MS. S. Mary is always (five times) in blue, though others in the same miniature with her—e. g. S. Catherine—are in blue and red. We have also S. Mary in blue, and S. Catherine in red; our Lord in blue (He also occurs in violet), and S. John in red. Blue and red seem to have been actually worn at the time; for the King is dressed in a blue mantle worked with the royal arms, and a red tunic.

28. *Egerton 1070*. *Horæ Beatæ Virginis*, French. Sæcl. 15. In this gorgeous MS., as is usual at this date, the Blessed Virgin is generally in blue, though blue and red are very favourite colours; so much so, that wherever there is a blue dress, there is invariably a red one in close approximation. S. Mary is twenty times in blue, once in white tinged with blue (the reflection of the cloud), and three times in blue and gold. Twenty-nine different figures—in fact, half the saints in the Calendar—are in the same colours with her; and there are sixteen instances of blue and red together. If additional proof were wanted of the utter absence of appropriation, we have it here in the dress of an angel which occurs several times in every page; but so far from always having the same colours, it differs in almost every instance.

29. *Additional 16997*. *Horæ Beatæ Virginis*. Sæcl. 15 (middle), French. S. Mary is here eleven times in blue, once in blue and gold.

Blue and red often occur in close approximation, but less so than usual. In one miniature there are angels in eight different colours, and in another in ten.

30. *Sloane* 2565. *Horse Beate Virginis*, Sarum. Sæcl. 15 (towards the end). In this book, which is quite a commonplace one, S. Mary is six times in blue and red, and four times in blue. We also have S. Peter, S. Margaret, Nicodemus, and Pilate, all in blue and red.

We have now run through a complete series of examples from the ninth to the latter part of the sixteenth century, and, as I think, utterly failed in discovering any appropriation whatever, much less any symbolical appropriation. All instances of the alleged symbolical colours have been shown to be purely æsthetic, and not used more frequently in the case of one saint than of others; and if this is a fact up to this time, we need not trouble our heads much about examples of a later date; for it is confessed on all hands that after this time ecclesiastical art was becoming entirely secularised, and much more likely to be influenced by Paganism than by symbolism. And that it is a fact is plain; for where we have at most 85 examples of blue and red for S. Mary (about 25, very doubtful, being in one book), we have 295 of other colours; and in the books examined in this letter we have somewhere about 55 different dresses for S. Mary. If you can afford me space, I shall in a future letter examine some of the best books from A.D. 1470 to 1530; and even as late as this it will be plainly seen that in England, Germany, Spain,¹ and France, blue and red, though occasionally used for S. Mary, are by no means appropriated; and that other colours are much more often used for the dress of S. Mary.

I am, sir, yours faithfully,

Nov. 13, 1856.

J. C. J.

THE ICONOGRAPHY OF COLOGNE CATHEDRAL.

To the Editor of the Ecclesiologist.

15, *Buckingham Street*, Jan. 20, 1857.

MY DEAR SIR,—As you were kind enough some time ago to express a wish that in the event of Mr. Clutton's silence, I should endeavour to answer the question raised by M. Reichenperger in the October number of the *Ecclesiologist*, relative to the future iconography of Cologne cathedral, I venture to forward the accompanying scheme; not that I for one moment view it in the light of being the most perfect to be produced, but only as the best among the many which have occurred to me after some considerable thought upon the subject. When indeed one considers the numerous objections, both theological and archæolo-

¹ [Our correspondent was unable to procure a copy of Ayala—to whom we had referred him—until after this letter was finished. He promises to give a summary of Ayala's testimony in his concluding communication.—Ed.]

gical, which must necessarily present themselves in such a case as the present, where the number of spaces to be filled is so large, and where a portion of the building is already occupied, one is apt almost to despair of ever producing any arrangement perfectly satisfactory from every point of view.

I will with your permission add a few words as to the reasons why I have adopted the accompanying scheme.

THE STATUES.

M. Reichensperger tells us that the niches of the choir pillars are occupied by statues of our Lord, the Blessed Virgin, and the twelve Apostles, but he has neglected to inform us how many remain vacant in the rest of the church. I have therefore had recourse to the work of Boisserée on the cathedral, and have rigidly followed his guidance both as regards the glass and statues.

It appears from him that there are two niches to each of the great piers of the intersection of the nave and transepts, six more in each of the transepts, and sixteen in the nave, comprising the vestibule. Now the two easternmost ones of those belonging to the great piers will be suppressed by means of the rood-loft, which however open it may be, will always demand north and south piers. As to the rood itself, I propose reserving the consideration of it until we come to the glass.

In the four principal niches of the great piers I have placed the four Evangelists. It is true that two of them will be found in the choir, but only as Apostles, not in the character of Evangelists. M. Didron, in his critique on the iconography of the cathedral at Lille, declared himself as opposed to repetitions generally, but I think the weight of ancient examples will be found to be on my side. At Chartres, for example, we find the stained glass repeating the subjects sculptured outside, to say nothing of the repetitions of our Lord in His Majesty, the Blessed Virgin, and the Apostles, &c.

The four Doctors of the Church are placed in the first niches of either transept, close to the Evangelists, whose writings they explain. The rest of the transepts are occupied by the local saints, of whom few cities have a greater number than Cologne, the Rome of the North. The two westernmost niches of the great piers of the intersection contain the statues of the Church and Synagogue. The Church is to the north, as being the most honourable place in dexter of the altar. I have followed the same system with regard to the Evangelists, and indeed throughout the building, preferring the north to the south, and of course the east to the west. It must be I suspect for this reason that we usually find the New Testament figures on the north, and those of the Old on the south: although in England the porch (when the church had but one) and the churchyard cross are mostly on the south side; to say nothing of the effect the text of Isaiah (quoted in the *Ecclesiologist*, Vol. III. p. 130) has evidently had in filling that side of the surrounding cemetery.

But to return to Cologne. The great nave presents sixteen ein-

placements : these it is proposed to fill with the four greater and the twelve lesser Prophets.

We have now filled all the niches, and it only remains to notice the polychromy. This, for many reasons, should not be so rich as that applied to the statues of the Apostles in the choir, or even to those in the transepts. Indeed there would be no very great objection in colouring these latter very nearly up to the tone of the choir figures : but the Prophets, it appears to me, both as being in the nave and as belonging to an inferior dispensation, should be much more simple in the decorations of the dresses ; and probably the colour might be advantageously restricted to the edges of the drapery, and a few diapers painted in lines, so as to give a tone to the stone, at the same time avoiding the appearance of patches of colour.

THE ROOD-BEAM

will of course present our LORD crucified in the midst, on the dexter the Blessed Virgin, and on the sinister S. John : and as the space is wider than usual, we may complete the composition by placing a seraphim on either side. We shall by this means be able to get the whole nine orders of angels on the eastern side of the transept.

STAINED GLASS.

The windows remaining in the choir present us with a row of single figures of kings, surmounted by elaborate canopies. These figures are quite at the bottom of the windows : the remainder, including the heads, being filled with a most elaborate mosaic pattern.

Now it appears to me that this general arrangement should be carried out in the transepts and nave, with the difference that the mosaic work should be less rich in colour ; the only exceptions being the west window of the nave, and the north and south ones of the transepts. These would have two rows of figures, one above the other ; and their mosaic should be quite as rich as that of the choir windows.

WEST WINDOW.

This properly should contain the Last Judgment ; but a reference to Boisseree's work will convince any one how unfortunate its composition is for the subject. It is of six lights, and the tracery of the head is divided into a vast number of small parts : it belongs to that unhappy turn in mediæval art, when men designed tracery, not to contain figures or to sustain the glass, but simply for its own sake ; as if art could be produced by the compasses instead of the pencil.

The consequence of this arrangement is, that there is no place wherein to place a central figure of our LORD as Judge ; and I have therefore been reluctantly obliged to move the subject to the end window of the north transept. Upon consideration, no subject appeared to me more appropriate for the west window than the Six Days of Creation : these require no central figure. They have therefore been

GLORIFICATION OF OUR LORD:

IN THE CIRCLE.

ANALYST.

100000 CIRCLE. 100000 CIRCLE.

2. EVANGELISTYK. SYMBOLS. 2. EVANG. SYMBOLS.

ANGEL WITH CORN.
ANGEL WITH CORN.
ANGEL WITH CORN.
ANGEL WITH CORN.

ANGEL WITH CORN. 100000 CIRCLE.

4 JONES.	4 VIRTUES.	4 PRINCIPALITIES.	4 ANGELS.
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ANGEL WITH CORN.	LOCAL SAINT.	ANGEL WITH CORN.
ANGEL WITH CORN.	LOCAL SAINT.	ANGEL WITH CORN.

12. ELDERS. CROWNED WITH INSTRUMENTS OF MUSIC AND FANS OF PERFORMERS.

MAN.
CHIA.
AN.
VA.
ON.
BEN.
REBEV.

ANCESTORS OF
MUSICOLOGICAL.
WOMEN OF THE
MUSICOLOGICAL.
MUSICOLOGICAL.
MUSICOLOGICAL.
MUSICOLOGICAL.

SENeca.
TOWER
PAGAN PHILOSOPHERS

ARISTOTLE.
PLATO.
SOPHOCLES.
THYADIDORS.

P.S. The Pagan Philosophers
OCCUR IN THE STALLS OF THE
GATH AT ULM.

Pythagoras.
Socrates.
Plato.

THE LAST JUDGMENT
IN THE CIRCLE X AS JUDGE.

THE ICON



placed in the upper row; the lower row contains the Fall of Man, and the patriarchs, Noah, Abraham, Isaac, and Jacob. I venture to think that the peculiar nature of the subject (for it is a sort of genealogy) to a certain degree warrants the licence of beginning on the top line, and reading downwards, instead of at the bottom line, and reading upwards. I may probably be mistaken, but it scarcely appears to me right to place the figure of a patriarch over one of the days of the creation in which our LORD is represented.

NORTH WINDOW OF NORTH TRANSEPT.

The Last Judgment—both this and the south window of the south transept will demand the same method of treatment. In several parts of each groups will have to be introduced instead of single figures. This must be done by arranging the said groups much in the same manner as groups are arranged in the Etruscan vases, in a stern sculpturesque way. To obtain more room, the flying buttresses of the canopies might be omitted in these two windows.

SOUTH WINDOW OF SOUTH TRANSEPT

contains the Glorification of our LORD. It occurs in this position at Chartres. With it I have ventured to combine the history of S. Peter, the patron saint; treated, as regards the grouping, in the same manner as the figure in the Last Judgment.

The windows on the east of either transept contain eight of the nine orders of angels; the highest, viz. the seraphim, being represented by two statues on the rood-beam.

Six of the windows on the west side of the transepts are filled with the twenty-four elders, who form a part of the great poem of the Glorification of our LORD. Two windows are yet vacant, viz., the south-west of the north transept, and the north-west of the south transept: the parable of the five wise and five foolish virgins will come very appropriately here. It is, as it were, at the gate of the court of the celestial hierarchy. Of course the wise virgins are to the north, or dexter, and the foolish to the south, or sinister.

A difficulty here occurs. The windows are but of four lights each, and there are five virgins: in this case one of them could be put into the circle at the top of the window, or two must be represented in one light—i. e., grouped. In the middle ages, I think the extra one would probably have been omitted altogether.

This finishes the choir and transepts. We have the Last Judgment, the Glorification of our LORD, and the Heavenly Hierarchy. The existing glass of the choir itself must be taken as an immense Radix Jesse, or rather perhaps as the Glorification of the Blessed Virgin, a subject represented in the window of the north transept at Chartres. We have likewise the parable of the Virgins, a subject peculiarly German: it is found at Strasburg, Nuremberg, and Treves.

THE WINDOWS OF THE NAVE

exhibit the saints of the New Testament on the north or dexter side, while the worthies of the old dispensation are on the south. I have arranged them as far as possible to form types of one another; but as this portion of the iconography will lie open particularly to local influence, it must be looked upon rather in the light of a series of suggestions, than a system to be adopted rigidly in all its details. There is this difference between it and subjects like that of the celestial hierarchy, viz. that not only the individuals can be changed, but even the order of the classes of saints partially reversed; whereas in the latter, the order and attributes remain unchangeable. I have indicated none of the symbols carried by any of the figures, for these are often varied in different countries. This part of the work must be entirely left to M. Reichensperger, who I am sure will take every care to render the whole iconography as national as possible; for no one knows better than he does, that it is precisely these little differences which give life to ecclesiology generally, and prevent the whole being an elaborate system of book-work.

The figures in these nave-windows are not arranged chronologically, but each is placed according to his merit (iconographically speaking) in the group to which he belongs.

I have thus, my dear sir, explained as well as I can, the reasons which have influenced me in making the enclosed scheme: should it appear obscure in parts, I must plead lack of time as my excuse.

I remain, my dear Sir,

Yours very truly,

W. BURGESS.

P.S.—Some of the windows in the nave and towers are partially obscured by buttresses, staircases, &c. In this case it strikes me the better way will be to carry the system out rigidly: only as stained glass is out of the question, the subjects should be painted in transparent oil colours, on a ground of burnished silver or tinfoil, like the blank windows in Florence cathedral. It would be in fact the working out of the translucid pictures of Theophilus.

I have reserved the upper windows of the north tower for those of the sibyls, and those of the south tower for the heathen philosophers. The latter are also a peculiarity of German iconography, occurring in the beautiful stalls at Ulm. Of the tower windows, only the two centre lights are occupied by figures, the outer ones have simple grisaille. The object of this is to graduate the amount of colour to the importance and position of the subjects.

THE BERNE COMPETITION.

THE following has been sent to us for insertion :—

“ L'administration de la paroisse catholique de Berne vient de décider qu'elle priera les NN. SS. Révér. évêques de la Suisse de désigner les arbitres qui, de concert avec un expert nommé par le haut gouvernement, auront à juger, conformément au programme du 23 Août, des plans de son église à construire. Répondant à des questions qui lui ont été adressées, cette administration prévient aussi MM. les architectes qui se disposent à lui envoyer des plans que la chapelle de la Ste-Vierge peut aussi, et de préférence, être placée *sous l'église même* soit dans l'espace inférieur des bâtimens à démolir. Cette chapelle, dont l'entrée serait dans l'église même, devrait alors recevoir son jour dans le mur de terrassement au Nord.

“ Berne, le 9 Decembre 1856.

“ Le conseil de fabrique de la paroisse catholique.

“ *Par mandat* : Ed. STETTLER, architecte.”

THE ARCHITECTURAL EXHIBITION, 1856—7.

In our earlier days, it was a short and easy employment for us to chronicle what Ecclesiology had to exhibit in London—a portion of that small department of the Academy display comprised in one of the lesser rooms, summed up the undertaking. Now, in addition to this task, we find ourselves confronted by a special Architectural Exhibition, increasing in importance every season; and this year we shall have, in addition, to speak of a coming exhibition of an exclusively ecclesiological character,—that of the competing designs for the Memorial Church at Constantinople,—not to mention the competition for the public offices and the Wellington monument,—both of them sufficiently akin to our studies to demand our criticism; besides the pictures and vertu which Manchester is to assemble. Be it so: in the increase of our responsibilities we learn the extension of our doctrines.

A collection so extensive as the one in Suffolk-street, we shall not attempt to describe so as to notice every example. There are possibly fewer new churches shown than last year,—certainly fewer restorations, and perhaps a less array (we wish we could add, a better quality,) of cemetery chapels. The religious architecture (whether Puginesque or Oratorian) of the British Roman Catholics is wholly unrepresented, while the influx of meeting-houses in Middle-Pointed is remarkable. We trust that our architectural justice is of the broad school, and that if we thought any of their authors had hit off a phase of the style suitable for its end, we should not be wanting in our acknowledgments. But we cannot arrive at such a conviction. The most

ornate of the number is one at Coventry (11,) by Mr. J. Murray, to which we chiefly allude in regret that this design should represent at the present exhibition an architect who formerly displayed churches, and those by no means devoid of merit.

The most striking ecclesiological feature in the current exhibition is the display of portions of seven of the Lille designs: and in alluding to them we ought to observe, that the attention now shown in classifying designs, is a most satisfactory innovation on the practice of former years. London may form an adequate enough idea of the English side of the competition, by what is shown of the designs of Mr. Street (2nd prize,) Mr. Brodrick ("Spes" 2nd silver medal,) Mr. Pullan ("ad æthera tendens," 3rd silver medal, and in *our* first class,) Mr. Robinson (honourable mention,) Mr. Thrupp ("In Domino confido," in the lower part of our first class,) Messrs. Lee and Jones ("Gloria in excelsis,") and Mr. C. F. Kelly. We refer our readers to our number for last April for our criticism upon those competitors. Why the other English prizemen, Messrs. Holden, and the honourably-mentioned Mr. Goldie and Mr. Pedley, should be absent, we cannot guess; while in the case of the first prize, there are obvious reasons on the part of its owners, to account for their unwillingness to keep it more than may be necessary before English eyes.

The *Saturday Review* has called attention to the complex blundering of the catalogue, by which Mr. Robinson's honourable mention has been attributed to Mr. Kelly, and Mr. Pullan's medal to Mr. Thrupp. Such oversights detract, it is needless for us to observe, from the value of the exhibition which has allowed them to creep in. We cannot let the Lille competition go by for the last time, perhaps, in which we shall have to mention it, except incidentally, as a competition, without a word of complaint against the foreign competitors for having universally withheld their designs. If M. Verdier be so confident in his cause, why not bring it before the public opinion of our land?

Mr. Street also appears with sketches (256) in his peculiarly picturesque style of the restoration of Tylehurst church, which we have already noticed. Why the catalogue of the Exhibition should have allotted this work to Mr. Parker Drew, we cannot comprehend. The department of materials contains a considerable portion of the same architect's cenotaph to Archdeacon Hodson, in the south aisle of Lichfield cathedral, most gracefully carved by Mr. Earp (50). We have previously had occasion to call attention to this design, as an experiment to produce a Christian *cenotaph*, in the grammatical sense of the latter word. The combination of stone, alabaster, and marble mosaic is very artistic.

We were glad to observe Mr. Scott's design for the tomb of our honoured Vice-President, Dr. Mill (158,) which is, we are thankful to say, to be erected over his grave. This excellent design is well worthy of study, if only in proof of the enhancing effect of a metal herse. Mr. Scott's most graceful and successful refitting of the interior of S. Michael, Cornhill, is shown in a drawing (132 A) which we have already noticed, while another (245) shows the porch in the course of erection. We wish, as we have already said, that an earlier style had been selected. Mr. W. H. Mason appears in the catalogue as associated

with Mr. Scott in the work. The memorial steeple added by Mr. Scott to Austey church in honour of General Adams (406,) is an octagon lantern, growing out of a square base, and surmounted by a spire, likewise octagonal. The design is clearly founded upon the type of the steeple of Little Casterton, in Rutlandshire.

Mr. Clarke gives us (3) the external restoration of a desecrated chapel at Little Coggeshall, built between 1140 and 1142, entirely of red brick. We congratulate the architect on so interesting a work. He also (9) gives us his industrial schools, and (107) his parsonage at Lindfield, both of which we have already noticed. We doubt the effect of the transeptal chapels to the chancel of Brentwood church (80) which is being enlarged by Mr. Clarke. We shall have to notice further on a sketch by Mr. Clarke, for a painted window. A church by Mr. Wheeler, to cost £4,300, and accommodate 700 adults (18) is a decidedly poor design, with lean-to aisles to the nave, and outgabling aisles to the chancel. The less we say the better, of Messrs. Habershon's nine designs in one frame for as many parsonages. Their red-brick Philological School, in Perpendicular (90) in the course of erection in the New Road, is a tame conception. Mr. Arthur Billing exhibits the exterior restoration of Caversham church, Oxfordshire (26) in First and Middle-Pointed.

We are sincerely sorry to find ourselves continually compelled to speak unfavourably of the works of any single architect who seems to devote attention, however infelicitously, to the realization of character in his works. We feel that we render ourselves liable to the imputation of personal motives, where, in truth, none exist,—nor, indeed, any motive at all but the desire to promote the weal of ecclesiastical art. Yet we must not be debarred from renewing our protest against the peculiar reflex of castellated heaviness which Mr. E. B. Lamb seems to consider the appropriate *motif* in church architecture, and which he displays both in his church of S. Ninian, Castle Douglas (59) and in that of Egham (60.) Let him once for all abandon this undesirable eccentricity, and we shall be the first to notice and welcome the change. He is not more felicitous in his sanatorium and chapel at Bournemouth (120) in a very gloomy and prison-like form of Italian, little suited for the avowed purpose of the building. Mr. Paull's proposed district church near London (78) has, by way of steeple, an ill-combined junction of the four-gabled tower and the *flèche*.

A mortuary chapel, by Mr. Digby Wyatt, "now erecting in Portugal," deserves attention as a fresh instance of that propaganda of Pointed on the Continent which seems to have fallen to the lot of Englishmen. The plan comprises a narthex of three latitudinal bays from north to south, under a lower roof, an aisleless nave, and a short chancel, with a three-sided apse. The style is First-Pointed. The nave-windows are coupled and grouped internally under a depressed rear-arch. The east window gables upwards. The altar is solid, with cross and candlesticks. The whole effect is rather heavy, though attention has been clearly shown to religiosity of feeling. In Mr. Knightley's ten drawings, comprised in 108 and submitted for the East Ham cemetery, the requisite features of lich-house, &c., are not forgotten.

We are sorry to see one of the drawings offers the alternative of attached chapels for East Ham. Mr. Knightley's *adopted* chapels (130) are designed with a view to their use as places of worship. In 476 the same architect offers an internal perspective of Shoreditch church, showing the simple but effective polychrome with which he has decorated it.

Mr. Brooks's S. George's church, Halford, Berks, is simple; while, on the other hand, Mr. R. W. Billing's Crosby church (121), Cumberland, looks like a design of twenty years ago. 'A monument by Mr. G. R. Clarke (125) is a modification of the well-known Bredon type. In 128 and 129 we have the interior and exterior of Bilsdale church, Yorkshire, which Messrs. Banks and Barry are erecting for Lord Feversham. The building—which is broad and low, and in First-Pointed,—is composed of nave and chancel. The dog-tooth moulding round the chancel-arch is exaggerated; but in the matter of arrangement, the altar is well raised, there being two steps at the arch, one at the sanctuary, and a footpace. The prayer-desk, in the nave, faces southward.

136 contains six specimens of Mr. Truefitt's designs,—some of them exhibiting his bold and felicitous treatment, for modern wants, of ironwork. The only building (128) which he exhibits is his design (unsuccessful) for the Liverpool Free Library. We do not think this a very successful attempt to combine classical outline and Pointed detail. Mr. Heffer's church (138) is much overdone. Mr. Goldie's college gateway, in Middle-Pointed, with brick as the material, is pretty but petty. In 155 we find the worst ecclesiastical design of this exhibition,—almost, we might say, the worst which any could show. The architect is Mr. John Nicholls, the employer the Rector of Bow, the *locale* "Old Ford," in that parish, the accommodation 1,500, the cost £5,000, the taste, decency, and architectural propriety *nil*. The elevation is meant to be stately, with two minster towers, furnished with frightful roses, and surmounted by spires, whose debased outline passes description. These towers, of course, are intended for the gallery staircases. Behind them spreads or sprawls a vast auditorium, with a roof of the most approved builders' low-pitch. The design is a disgrace to all concerned with it. Their daring to show it is, perhaps, from its boldness, the most redeeming feature of the matter.

We have already alluded to Mr. Pullan's design for Lille cathedral. He likewise contributes (156) drawings of S. Daniel's church, Hawarden, including a chancel, properly fitted and stalled, with a pretty pulpit to the north. His proposed church near London (426) is not a very happy conception. In conjunction with Mr. Evans, Mr. Pullan also accompanies his Lille designs with an elaborate coloured study for a cathedral reredos (360.) Messrs. Dobson and Chorley's S. Peter's schools, at Leeds, for 937 children, with three residences, (168, 169,) are a tame design, in Tudor, the material brick.

In 244 A, Mr. J. K. Colling gives his second, and in 250, 253 and 254 his first design for the new church at Hooton Park. The second idea is a no way remarkable Middle-Pointed building. In the first the architect endeavours to amalgamate Romanesque, Pointed, and Italian, adopting a central cupola. Architecturally speaking, we view the

suggestion as an unfortunate plunge into eclecticism. We were however glad to see that Mr. Colling aimed after religious effect in his interior. The conception is evidently due to Mr. Petit's work on the ecclesiastical architecture of France. Twenty-eight sketches by members of the Architectural Association are included in 271. Several of them are picturesque, and all show a facile use of the pencil. Mr. J. T. Jarvis's design for a district church, near Cuckfield, (283) is an unintelligible jumble,—a cruciform aisleless structure with a tower apparently at the east end, and a superfluity of doors. In his interior of a proposed new church for Dulwich, Mr. E. Cockworthy Robins exhibits a very stiff edition of Middle-Pointed, with a Third-Pointed roof. Among Mr. Philip Brannon's various specimens of what he designates "Brickwork on æsthetic principles," is a meeting-house at Southampton (293) in a new style of Pointed, speckled with numerous red brick crosses. We should strongly counsel Mr. Brannon for a few years to come to study more and exhibit less. Mr. Burnill shows (294) the façade of a cemetery chapel, from a sketch by Visconti, in insipid classical. Mr. J. Philpot Jones enters the field (295 and 296) with some design in various coloured bricks. Mr. C. Forster Hayward gives a design for improving S. Runwald's, Colchester, which astonishes us (321.) Among the features, are windows set in square-headed stone panels, with carved spandrels, and a monstrous corbel table running under the gable coping. The same gentleman exhibits in a portfolio (477) a series of Middle-Pointed designs for the chapel of Cheltenham College, exhibited in competition, which are much overdone. The nave is a broad auditorium, with stalls at the extreme west end. The east end is apsidal, with a sort of pseudo procession path, like the plan of Xanten Cathedral, as given in Mr. Fergusson's Handbook. The general conception of Mr. Hayward's chapel, seems taken from S. Mark's, Chelsea. The same competition has elicited a sketch from Mr. Hans Price (140) which fails from being neither exactly a church nor a college chapel, and another from Messrs. Landers and Bedell (252.)

Visitors to the exhibition need not complain that they are not offered the advantage of comparison; for a small angle in the Lille room, adjacent to the two cathedrals offered respectively by Mr. Street and Mr. Brodrick, is filled up by a little plan and a little perspective, offered by a gentleman who modestly withholds his name, (341 and 2) for a "Protestant Church suitable to the Times." Whether the capital letter with which the last word is honoured, means that the church in question is intended for the staff of the *Times* paper, we cannot say,—certainly however, it does not correspond to that general æsthetic effect which that versatile journal has lately been recommending for places of worship. The plan is an ungainly square, the style a kind of Perpendicular, suitable, we should say, for no era or country. There, however it is, and we do not doubt that its designer considers it not only more suitable, but more beautiful, than either of its neighbours. Mr. Stokes's "sketch for a church," of cathedral type, (361) is put to a severe trial by being hung *en suite* with the Lille series. It is a very respectable but not original composition, in Middle-Pointed, with a square east end, and steeples with spires, serving like the

towers of Exeter for transepts. Clapham church is not worthy of an ornamental casing in Italian, by Mr. Papworth (377.)

Mr. Burges only contributes, in company with Mr. Warren, a measured section most carefully done, of the choir of Beauvaſs (370.) We are glad to see that Mr. White exhibits his singularly cheap chapel at Axford (379.) His S. Columb's Bank, (427) is a creditable attempt to improve the architecture of our country towns. Mr. Edwin Pearce's shop and house front in Italianising Pointed (381) is creditable. Mr. R. N. Shaw displays a plan, elevation, section, and perspective (384 to 7) of a design for a palace, to which the travelling studentship of the Royal Academy was awarded in 1854. The style is Third-Pointed, and in the elevation, roof and steeples, we observe unmistakeable reminiscences of Sir C. Barry's Palace of Westminster. Nevertheless, the whole work is very creditable, and marks, we hope, the commencement of a career of success. The mass is well broken, and in the internal arrangements we are glad to observe chapel accommodation, dignified and ample, but such as would not be excessive for the palace of a great monarchy. The principal chapel has an apsidal sanctuary, and aisles, the constructional nave being stalled part of its length. There is also a baptistery, and a square-ended private chapel adjacent, with cloistered communication to the remaining building.

Mr. John Blore is a bold man, for *inter alia* he hangs up proposed alterations of Holy Trinity, Brompton, (337) designed some years ago, and partly executed; and also that large plaster reredos, in debased First-Pointed, and window to match, which was placed, we hardly recollect how long since, in the same church (437.) We are tempted to envy the simplicity which can exhibit such things at the present day.

Of the arts ancillary to architecture, the Exhibition contains numerous examples both of designs, and, in the "Materials" department, of productions. Mr. Clayton shows a sketch of that colossal painting of our Blessed Lord in Majesty, with which he has decorated the apse ceiling at Peterborough cathedral, (371)—a grand calm figure. A sketch of pattern glass by him, (132) hardly deserves being shown compared with other of his productions. A memorial window, proposed for S. John's Wood Chapel, (476)—a building, as it will be remembered, of modern design,—by Mr. Clarke, is a crucifixion gracefully grouped, and we should think rich in colour, reminding us of the Munich school. Mr. Heggeland's Third-Pointed glass, for the east window of Jesus College Chapel, Oxford, (476) is a tame design. A portfolio of drawings for grisaille glass, by Messrs. Heaton and Butler, (478) has the advantage of great cheapness, costing from 4s. to 7s. 6d. per square foot.

Among the designs for ecclesiastical metal work, are several by Messrs. Hart, (456) and also by Mr. W. G. Smith (455) of considerable grace: as also are some designs by Mr. Digby Wyatt for metal work, and for tiles of classical patterns. A triptych painted by Mr. Patman, foreman at Messrs. Hayward's, (14 A) and modestly entitled "A specimen of decoration applied to a Norman arch," in the department of materials is, considering its origin, worthy of kindly attention.

Messrs. Cox (13) are extensive exhibitors of embroidery, wood work, &c., the most noticeable of which is an embroidered frontal.

Wooden parquetry, of which a company exhibits numerous specimens, may open a new field for church decoration.

Among the picturesque sketches, the most considerable exhibitors are Mr. Petit, Mr. Shaw, and Mr. Christopher.

We have hardly noticed any non-ecclesiastical designs, and are reluctantly compelled to pass over the general portion of the Exhibition. Mr. Owen Jones's tendered and accepted sketch for the Manchester Exhibition, which was afterwards thrown over, is the principal (but not satisfactory) contribution to the solution of the Iron problem.

SIR JOHN DODSON'S JUDGMENT.

THAT we are disappointed and dissatisfied at the result of the appeal in the Westerton case our readers will easily believe; disappointed, because we contend that, if an overwhelming amount of evidence and legal argument are of any weight with the ecclesiastical tribunals of this country, the decision ought to have been the very reverse, and dissatisfied, because the judge has given no tangible or intelligible reasons whatever for his decision, and, whilst wiping a rubric clean out of the Prayer Book, and denying what that rubric plainly and categorically affirms, has alleged no better reason for this arbitrary stretch of authority than, what all acknowledged, that of present desuetude.

But we might even go further, and say that, with respect to the credence, altar table, altar cloths, and linen, the Dean of Arches has not even put forward that pretext. All the facts and arguments alleged for the appellants are left unnoticed; 'sic volo sic jubeo' is his reason, as it was that of his predecessors; "the Ordinary has decided; I see no reason to interfere with him." As if the power of appeal was not given on purpose that the decision of the ordinary might be reviewed.

The cross is illegal it seems, because it is an "image," because the Injunctions of Edward (the Parliamentary authority of which is allowed) ordered that all images that had been abused should be *destroyed*. If this be the meaning of the word, most assuredly the holy table itself, the very chalice and paten, and the bread and wine of the Holy Eucharist are all images, and the Quakers are right who dispense with all these things as unspiritual. Let our readers refer to these Injunctions and they will find that these prohibitions refer to images which had been abused, which were *accordingly destroyed*: and the very fact that crosses were continued in many churches, as has been copiously demonstrated, up to the end of Edward's reign, proves, beyond doubt, that crosses were not included nor aimed at by these Injunctions. It will be remembered too that Dr. Lushington expressly disclaimed the idea of founding his decision on the notion that the cross was an image: and yet on this very fancy does Sir John Dodson build his confirmatory Judgment.

Again; another principal ground alleged for the decision was, that the statute of the 25th Henry VIII. which validated former Canons and constitutions was repealed by the subsequent statute of 1st Edward cap. 12,—not *eo nomine*, as the judge confessed, but under the designation of a statute respecting *doctrine*,—and in making this assertion, Sir J. Dodson expressed his surprise that the counsel had not addressed themselves to this point. The reason is very plain why they did not, because none of them would have thought of making such an absurd contention. The Canons and constitutions referred to by the 25th of Henry VIII. relate not to doctrine but to discipline (as may be seen in the collection of them by Johnson); and there is a further most convincing proof that this 25th Henry VIII. was not repealed by the 1st of Edward cap. 12, in the fact that it is repealed *eo nomine* by an Act of the 1st of Philip and Mary, as any one may see by referring to the folio edition of the Statutes of the Realm. It *must* therefore up to that period have been in force, and it was afterwards, in like manner, expressly revived by the 1st of Elizabeth cap. 1.

It is equally incorrect to have asserted that there are no Pre-reformation Canons directing crosses to be provided for the church. In Mr. Chambers's pamphlet there are no less than three such constitutions mentioned with proper references, two provincial and one diocesan, which, if the 25th of Henry VIII. cap. 19, be still law, as it undoubtedly is, are still binding: beside the well-known ancient Canons that the parishioners were bound to provide proper furniture for the altar, of which furniture the cross is historically known to have formed part.

But it is useless to pursue the subject further. We can only ask how the Judge can have come to the conclusion that the words of the Privy Council, in the 2nd of Edward VI., directing the silver crosses "either to be used for the intent for which they were at first given, or for some other necessary and convenient *service of the Church*," meant that they were to be applied to other uses than that which they were used for before the Reformation. No great principle of law is enunciated or even referred to; all the argument is confusion, and at the end of the tale we look back in wonder, and ask ourselves how the judge educed any conclusion from such a chaos.

We may, however, finally observe, that since Sir J. Dodson's opinion is, that the Injunctions of Edward have Parliamentary authority, and as such are his ground for removing the cross from our churches, he does thereby expressly legalize the two lighted candles at the Sacrament by those very Injunctions directed.

The above observations are naturally suggested by the specialties of the late Judgment in the Court of Arches. As to the general question, we have little to add to what we said, a year ago, in reference to the decree of the inferior Court. It is indeed discouraging that the cause of Church ritualism has made so little progress during the long course of this vexatious suit. Common sense and charity have not moderated the intemperate iconoclasm of the original aggressors. The arguments of counsel, the researches of antiquaries, the criticism of jour-

nalists, have failed to convince our ecclesiastical judges either of the true importance or of the real breadth of the questions at issue. We hear with satisfaction that the only novelties of a legal nature which are to be found in Sir John Dodson's Judgment are likely to be ably discussed in a pamphlet, already in the press, by a barrister practising in the Court of Chancery. And with still more pleasure we learn that a formal appeal to the Judicial Committee of the Privy Council has been finally determined upon. Before that tribunal we hope to see this case fully and fairly argued; and we cannot persuade ourselves that its decision is likely to be in favour of a narrow and illiberal Puritanism. That court may be expected to appreciate the fearful responsibility of attempting, in these days, to enforce a more rigid uniformity in the externals of Church worship than ever was accomplished even in the heat of the first reaction of the Reformation. In matters of ritual, as of doctrine and discipline, the Church of England, long interdicted by the fears and caution of political expediency from free representation or free action, must be suffered to 'work' somewhat comprehensively, if it is to continue to hang together as a religious community. It ought not to be forgotten by any candid observers, that, with few and insignificant exceptions, the restoration of ritual proprieties in the Church of England; the necessary correlative of a religious revival, has not been carried out without the wholesome checks of charity and discretion. Seldom, indeed, have 'innovations'—to use the vulgar phrase—been introduced, save with the (at least tacit) consent—often at the actual cost—of the majority of the more religious portion, the regular communicants, of a parish. It is very easy, as we know from sad experience, for the National Club, or for any fanatical individual, to excite a 'vestry' into opposition to a reforming Clergyman, or to the more devout members of a congregation. But we repeat that the cases are only exceptional where changes have been made in direct opposition to any intelligent religious feeling. And, speaking from a wide knowledge of facts, we assert further that our ritualists have, as a rule, rigidly confined themselves not merely to what they honestly believed to be sanctioned by the rubrics and proper construction of our formularies, but to a still lower standard. It is the ignorance, perhaps, as much as the malice, of our opponents that has confused—in matters of ritual as of doctrine—what is Catholic with what is 'Popish.' A deeper knowledge would show them that the Roman Catholic Communion, has, in its Oratorian party and their antagonists, a kind of parallel to our own rival schools in the matter of external worship.

Two most important considerations, with respect to church ornaments, have ever been borne in mind among ourselves by the revivers of ritual. First, that the law, by prescribing the *minimum* only of church ornaments, while it does not thereby exclude anything beyond that minimum, yet plainly absolves a parish from the legal burden of providing more. Hence, as a fact, church-rates have, in few or no instances, been saddled with the cost of additional or improved ceremonial. It passes our comprehension how any one can seriously argue—in the face of the present custom as regards bells or organs—that the prescribed minimum necessarily prohibits anything additional, whether

the addendum be candlesticks or cross, or a second surplice, or a change of altar-hangings: unless, of course, it can be shown that the things added are specifically forbidden. A parish would be perhaps aggrieved if called upon to supply anything beyond the legal minimum: but what law is there for repelling, in matters indifferent or not distinctively prohibited, the generous offerings of thankful hearts for God's honour? Now this distinction, we believe, will be duly remembered by the Court of Appeal in adjudicating on this matter. Nor again will it be lost sight of that, in no instance within our knowledge, in spite of great provocation, has retaliation been resorted to. Where, we ask, is there an example of the compulsory observance of an obviously violated rubric or canon being attempted to be enforced by law upon a clergyman or a parish:—although the aspect of many of our churches, and the method of their services, must be at least as offensive to our feelings as S. Barnabas' can be to our opponents? Again—although the legality of 'vestments' has long been established—there are next to no examples of their introduction, simply, we believe, out of a charitable wish to avoid offending the weaker brethren. We cannot but think that these considerations will have their due weight with the Privy Council, and that the Judicial Committee will wisely decide that some laxity on these points must be permitted, if a serious schism is to be avoided. One side must be allowed to call in the resources of art and beauty, and symbolism, to decorate the sanctuary, as the condition of the other side's remaining undisturbed in the enjoyment of what they call "Protestant simplicity." Wise judges will shrink, we are sure, from driving matters to extremity; and will hesitate in insisting on a rigid interpretation which shall make the minimum and the maximum identical, and which will in fairness restrain any liberty on one side as well as on the other. As the strict law is at this moment interpreted, we are not certain that we should not be greatly the gainers, in compounding for a moveable altar-cross and a change of altar-frontals, by the universal enforcement, even in Islington and Brighton, of lighted candles, vestments, and copes.

A CHRISTIAN MONUMENTAL COLUMN.

BESIDE the various architectural forms which Pointed architecture has successively made its own, there has heretofore stood one which seemed to continue the peculiar property of the classical styles—we mean the monumental column. This monopoly is however no longer to exist, for Mr. Scott's genius is about to teach at least the southern hemisphere that for this as well as all other needs Christian art is all-sufficient. The occasion which called out this its fresh triumph, was the premature death of Sir C. Hotham, at his post of Governor of Victoria. The colonists he governed were laudably anxious to erect a

sufficient monument over his grave in the cemetery at Melbourne, and a design was sought by a limited competition in England, out of which Mr. Scott has come victor. The structure is literally a tomb, an enlarged artistic development of a head-cross. The tomb itself is coped, standing on two steps, and bearing a gracefully floriated cross. At the head is the column. The pedestal is square, upon a base with two sets-off. The moulded base is of three members, and with a bold disregard of a too minute adherence to chronological precedent, the lower cavetto is filled with a large and strongly defined nailhead moulding; while that above contains upright foliage cresting over and pendulous at its extremities. The shaft is circular, boldly banded in the middle with a cable moulding. The capital presents Corinthianising foliage, in which lurk groups—viz. incidents from the life of our blessed Lord, illustrative of the statues, which we shall proceed to describe. An ordinary column would end with its capital. But that at Melbourne is also a monument, and a Christian one; and so its capital neither finishes with nothing at all, nor with a black statue standing upon an inverted funnel, like a sweep balancing himself on a chimney-pot. The abacus is square, and on it rests a four-sided tabernacle, rising into as many gables, while the four coupled shafts of the angle grow into eight pinnacles, relieving the squareness of the central mass. On the four faces of this tabernacle, under trefoiled niches, are four sitting figures, emblematic of the virtues which ought to characterise a governor—Justice, Mercy, Wisdom, Fortitude; the groups in the capital under them being, respectively, the Tribute Money, the Woman taken in Adultery, the Disputing with the Doctors, and the Cleansing of the Temple. From the centre of the tabernacle grows a small annulated and foliated shaft, on which stands the hall which bears the cross. In the drawing we saw, the square moulded cross and flattened ball hardly show a sufficiently gradual junction; but this feature is we understand to be rectified. It is a pity that the cross itself is not to be constructed of metal. It is in design boldly crocketed, and bears the *Agnus Dei* and evangelistic symbols. The foliage of the capitals, &c., is to be the reproduction as much as possible of the native foliage of Australia. The material is fine wrought red granite. The executive artist in whose hands this beautiful work is placed, is Mr. Philip. The dimensions are, whole height 50 ft., of which the cross occupies 5 ft., and the shaft between 17 ft. and 18 ft., with diameter of $2\frac{1}{4}$ ft.

On the importance to Christian art and iconography of this bold and beautiful experiment we need not dilate. We will not either suffer ourselves to regret that its *locale* is to be no city of Europe, but one of the new Australian world, recollecting as we do, that that land seems destined to be the seed-plot of unborn nations—parents of art to half the globe. In this pillar, and in the finely-conceived series of historical painted windows, by Mr. Clayton, for the Hall of Sydney University, elsewhere alluded to in the present number, Australia will possess two monuments of revived mediæval art, the exact parallel of which is yet to be sought to the north of the equator.

Before however we quit the subject, viewing the column in the character of

racter of a grave-cross, we must note that a very pretty (though much smaller and more simple) example of one, transcending in dimensions the ordinary idea of a gravestone, has just been erected from the design of Mr. Slater, in the churchyard of Sheen, Staffordshire. The material in this case also is red granite.

We trust that Mr. Scott's column will not be allowed to leave England without an exhibition of at least its most ornate portions, and of a model sufficient to indicate its general character.

LAMBILLOTTE ON THE GREGORIAN CHANT.

Esthétique, Théorie et Pratique du chant Grégorien, restauré d'après la doctrine des anciens et les sources primitives. Par le R. P. L. LAMBILLOTTE, de la Compagnie de Jésus. Ouvrage posthume, édité par les soins du P. J. DUBOIS, de la même Compagnie. Paris: Adrien le Clere et Cie., Rue Cassette, 29, près Saint-Sulpice. 1855.

IN the revival of any long-neglected style of art, it seems that two distinct phases of neophytism must be gone through, before the leading minds in such a revival thoroughly master the principles of their style. The first of these phases is a mere confusion of the features of the revived style, and of that which happens to be previously dominant in the same province of art. In the next phase, on the other hand, the characteristics which distinguish the revived style from that before prevailing, have not only been further discovered, but are exaggerated. We trust that revived Pointed architecture has, in England at least, passed through both these phases; but we cannot flatter ourselves that Gregorian music has yet thoroughly emerged from the second of them.

In order to master the principles of this sacred art, it cannot be doubted that a vast deal of research is necessary. Not every lover of that branch of music has the means of making such research for himself. Those who have not, will, unless they are content to remain in ignorance, thankfully accept the guidance of those who have; and no man, that we know of, ever made such extensive researches in the regions of Plain-song, as the late Père Lambillotte. It is five years since we had the pleasure of calling attention to his work containing a facsimile of the S. Gall manuscript of the antiphony of S. Gregory, with a dissertation explaining the neumes in which it and other MSS. anterior to Guido d'Arezzo are noted. Since then, the worthy Priest has been called to his rest, as the title of the present work indicates.

The work consists of three parts; the first and second on the aesthetics and theory of the Gregorian chant; the third, on its practice. There is also an introduction of considerable length, and an appendix of "*Pièces Justificatives.*" From the introduction we extract the following passages, the first of which forms the opening of the work.

"Cet ouvrage a pour but, non-seulement de faire connaître les moyens employés par nous, pour une bonne et sérieuse restauration des mélodies Grégo-

riennes, mais encore de donner la manière de les exécuter selon leur forme primitive, et par là d'en faire sentir les inimitables beautés aux esprits les plus prévenus. En effet, il existe à leur égard des opinions tout à fait contradictoires : certaines personnes les exaltent jusqu'aux nues ; d'autres les placent au-dessous de tout ce qu'il y a de plus insipide ; les uns les trouvent merveilleusement propres à l'expression de la pensée religieuse ; les autres n'y découvrent aucune puissance, aucun sentiment. D'où peut venir, sur un même sujet, une telle divergence d'opinions ? Elle vient, suivant nous, de ce que ces chants ont été altérés considérablement dans leur substance et dans leur forme primitive. Toutes nos éditions modernes ne nous donnent plus qu'un chant corrompu, mutilé de mille manières, et, par surcroît, la vraie méthode de notation et d'exécution s'est tout à fait perdue. De là vient que des hommes de goût, envisageant dans ce faux jour les chants de l'Eglise, les trouvent sans agrément et sans expression. Ceux qui en portent un jugement favorable basent toute leur opinion sur quelques fragments dont la sublime beauté ne peut échapper à personne.

"Il est une autre cause de ces condamnations et approbations hasardées. On ne fait pas attention que nos chants liturgiques sont basés sur le système musical des Anciens, bien différent de notre musique moderne par sa constitution, son caractère et ses principes. Celle-ci plus légère, plus sensuelle, plus voluptueuse, nous a déplacé le goût, ôté le sentiment des beautés de l'art antique ; et la mélodie Grégorienne se voit citée aujourd'hui devant des juges prévenus, à qui, pour en décider pertinemment, il ne manque qu'une chose : c'est de la comprendre."—Pp. 3, 4.

"Entrons sur-le-champ dans notre sujet, en répondant aux trois questions suivantes :

"1. Quels motifs nous ont porté à restaurer les mélodies Grégoriennes ?

"2. De quelles ressources avons-nous disposé pour arriver sûrement aux mélodies originales, et rendre au chant Grégorien son intégrité substantielle.

"3. Comment avons-nous fait pour le rétablir dans sa forme primitive, autrement dit, son véritable mode d'exécution ?"—Pp. 7, 8.

In replying in order to these questions, the Père Lambillotte assigns as the first of his motives for endeavouring to restore the Gregorian melodies, the singular esteem in which they have always been held by the Church ; which, he justly remarks, is a strong argument for their intrinsic excellence. The following important passage occurs a little further on :—

"D'ailleurs les oracles de l'Eglise, les Docteurs, les Pontifes, les Conciles, et notre expérience ne nous répètent-ils pas à l'envi que le chant Grégorien, exécuté comme il doit l'être, possède par excellence la vertu de porter nos âmes à Dieu et d'exciter en nous de pieux sentiments ? Pourquoi ? C'est qu'il renferme sur toutes choses trois qualités essentielles pour cet objet : la GRAVITE, la SIMPLICITE, la DOUCEUR ou L'ONCTION. Le chant Grégorien est grave ; il n'admet pas les mouvements vifs, impétueux, violents. Ses mouvements sont calmes, tranquilles, paisibles. Cependant la gravité qu'il exige est une gravité douce, tempérée ; ce n'est pas cette gravité lourde, rebutante, qui marche toujours à pas égal, et dont la monotonie fatigante, exagérée de nos jours par des chœurs grossiers, est, suivant nous, une des principales causes de l'impopularité que subit aujourd'hui le chant de l'Eglise.

"Comment reconnaître en effet les mélodies qui charmèrent si longtemps nos ancêtres, dans ces phrases monotones, d'une marche toujours égale, procédant par notes longues, sans variété de mouvement, sans rythme et sans forme ? Les plus beaux chants, ainsi dénaturés, ne pourront jamais provoquer que

l'ennui. Telle n'était pas la gravité du chant Grégorien dans son institution première. On s'en convaincra sans peine en étudiant cet ouvrage.

“La SIMPLICITÉ est une qualité que les hommes aiment comme malgré eux, partout et en toutes choses : elle est de tous les temps, de tous les âges ; nous l'admirons dans les ouvrages de Dieu ; elle se montre dans toutes les œuvres de la religion chrétienne : comment ne se retrouverait-elle pas dans les chants sacrés ? En effet, nous voyons que dès le berceau du Christianisme, les saints Pères bannissaient des églises les genres *chromatique* et *enharmonique*, pour n'admettre que le genre *diatonique*, le plus simple de tous ; et dans quel but ? Parceque ce chant était affecté au culte religieux qui rejette les ornements frivoles, mis à l'usage du peuple et des lévites, destiné à donner l'expression aux saintes paroles, qui réunissent toujours la sublimité à la simplicité, et qui, appliquées à un chant simple, sont mieux comprises et goûtées ; parce qu'enfin l'Eglise tient à ce qu'on puisse entendre les prières sacrées, quand même on ne les comprendrait pas : dans la persuasion où elle est, qu'une grâce de sanctification et de salut est attachée à cette audition. Voilà pourquoi Benoît XIV. recommande instamment que les syllabes soient bien prononcées et bien entendues : *Curandum est ut verba que cantantur plane perfecteque intelligantur* : et la parole de ce grand Pontife n'est ici que l'écho de tous les Pontifes romains, de tous les conciles, de tous les saints Pères et de tous les évêques.” . . . —Pp. 14—16.

But besides gravity and simplicity, our author maintains that *sweetness* and *unction* are essential characteristics of the Gregorian chant.

“Telle [la DOUCEUR] est parmi les qualités du chant qui nous occupe, celle qui le caractérise le mieux, celle que saint Grégoire le Grand mettait avant toute autre. Qu'a-t-il cherché, qu'a-t-il voulu en régularisant les mélodies sacrées ? L'auteur de sa vie nous le dit clairement : c'est l'onction, c'est la piété, c'est la DOUCEUR et la SUAVITÉ avant tout. *Propter musicæ compunctionem DULCEDINIS antiphonarum nimis utiliter compilavit*.¹ Pourquoi Charlemagne se plaignait-il des chantes gaulois ? C'est qu'ils avaient détruit la douceur du chant romain. *Imperator omnes corrupisse DULCEDINEM cantus Romani cognovit*. Pourquoi les renvoie-t-il à la source primitive ? Ce n'est pas pour y chercher la gravité, c'est afin d'y retrouver la suavité que ces mélodies avaient perdue. *Ab ipso fonte haurire cantus Gregoriani SUAVITATEM*. On voit qu'il n'est pas ici question de la gravité ; elle n'est pas mise en première ligne : c'est avant tout la DOUCEUR, l'ONCTION, la SUAVITÉ. Les successeurs de saint Grégoire ont constamment réclamé cette qualité dans les mélodies sacrées. Écoutons saint Léon le Grand : ‘Que l'harmonie des chants, dit-il, se fasse entendre dans toute sa suavité !’ Et saint Bernard : ‘Que leur suavité nous touche et nous excite à chanter les louanges du Seigneur avec joie !’ C'est pour cela sans doute que saint Isidore ne veut dans les églises que des chantres instruits et qui aient la voix suave, pour exciter les âmes aux chastes plaisirs d'une douce piété. *Psalmistam voce et arte præclarum illustremque esse oportet ut ad OBLECTAMENTA DULCEDINIS incitet mentes auditorum*. Il veut qu'on rejette les voix dures, aigres, rocailleuses, et qu'on n'admette que les voix sonores, suaves, flexibles et propres à exprimer les sentiments religieux. *Vos autem ejus non sit aspera, non rauca, non dissonans, sed canora, suavis, liquida, habens sonum et melodiam sanctæ Religionis congruentem*.² Nous voudrions, quant à nous, que ces belles mélodies parussent toujours comme voilées, c'est-à-dire, chantées à demi-voix, de manière à porter au recueillement, à la prière, et qu'on n'aug-

¹ Joan. Diaconus : Vita S. Greg.

² S. Isid. De orig., L. II. c. 12.

mentât le son que quand le sens du texte l'exige impérieusement, c'est-à-dire très-rarement. Ainsi exécutées, alternativement avec le chœur, par la multitude des fidèles, comme nous le désirons, et comme le désire l'Eglise, nos mélodies produiront des fruits admirables de salut et de sanctification. Elles méritent bien, à ce titre, qu'on travaille avec zèle à leur rendre leur antique suavité."—Pp. 16—18.

In answering the second of the three questions above stated, the Père Lambillotte refers to his former work, in which, he says—

... "nous avons avancé que le seul et unique moyen de restaurer aujourd'hui les mélodies Grégoriennes était la *confrontation des manuscrits de tous pays et de toute époque, et que là où l'on trouverait un accord parfait dans les versions, on aurait certainement la phrase Grégorienne primitive, et en même temps la clef de l'antique notation usuelle, pour lire ces mélodies d'une manière plus certaine que les anciens eux-mêmes*: car ceux-ci étaient obligés de les apprendre d'un maître dont l'autorité n'égalait pas à beaucoup près celle qui résulte de tant de documents réunis. Nous avions donné en même temps un morceau pour modèle : c'est le Graduel *Viderunt*, traversant les siècles et des divers pays en toutes les espèces de notation inventées depuis saint Grégoire jusqu'à nos jours."—Pp. 22, 23.

The history of the notation of ecclesiastical music is summarily given in the following paragraphs—

"Il faut savoir qu'avant le XI^e siècle ces manuscrits étaient écrits avec des notations musicales, bien différentes des notations d'aujourd'hui : on appelait ces signes *neumes*, et *neumare* signifiait noter. C'étaient des virgules, des points, des crochets qui ressemblaient assez un 7 droit ou renversé : dans le premier cas il s'appelait *clivis* ou *flexa*, dans le second, *podatus* ou *pedatus*, etc., etc. Ces signes, placés au-dessus des mots, servaient à rappeler au chantre des mélodies qu'il savait à peu près, pour les avoir déjà entendues, et dont il conservait un souvenir confus.

"Comme autrefois les offices étaient très-suivis et que ces chants étaient beaucoup plus beaux et mieux exécutés qu'aujourd'hui, on les retenait facilement de mémoire, et ces signes, quoique imparfaits, suffisaient pour en rappeler le souvenir.

"Ils n'avaient donc point, comme nos notes actuelles, un ton fixe et déterminé. Voilà pourquoi il fallait longtemps alors pour apprendre le chant, et on ne le savait jamais d'une manière certaine : ceci est constaté par l'histoire, par des faits, par des autorités, par des monuments d'une valeur incontestable.¹

"On appelait cette antique manière d'apprendre et de noter le chant : *usage* ou *notation usuelle*. C'est ainsi que nous la désignerons désormais ; il existait cependant une autre notation, c'était la *notation littéraire*, qui employait les lettres de l'alphabet. Cette notation n'était d'usage que dans les livres d'étude ou d'école, et dans la théorie.

"L'Antiphonaire de Montpellier, noté en neumes et en lettres, est un livre d'école et non un livre d'église : car les antiphones n'y sont pas classées dans l'ordre liturgique, mais par ordre de modes.

"Hucbald de Saint-Amand, moine du IX^e siècle, paraît être le premier qui ait en la pensée d'ajouter de cette manière les lettres aux neumes usuels, et il

¹ *Sed cantus per hanc signa nemo potest per se addiscere, sed oportet ut aliunde audiat, et longo usu discatur, et propter hoc, hujus cantus nomen usus accepit.* (Gerb. Script. t. III. p. 202.)

paraît que saint Oddon de Cluny, au X^e siècle, fut le premier qui écrivit ainsi un antiphonaire, comme il le raconte lui-même dans son dialogue sur la musique.

"Enfin, au commencement du XI^e siècle, Gui d'Arezzo parut, et pour donner une valeur tonale bien fixe et déterminée aux anciens *signes usuels*, il les plaça sur une portée de quatre lignes; en tête de deux de ces lignes, il mit C et F pour indiquer la position de l'*ut* et du *fa* et donner par là la *clef* de toutes les notes placées sur les autres lignes, ou dans leurs intervalles. Outre cela, les deux lignes marquées C et F étaient l'une rouge et l'autre jaune, afin que le chantre ne les perdît jamais de vue. Dès lors on commença à noter partout les livres d'église de cette manière, que nous appellerons désormais *notation Guidonienne*. Après elle vint la *notation carrée*, en usage aujourd'hui à l'Eglise; puis enfin la *notation ronde*, en usage dans la musique moderne. C'est la plus exacte et la plus parfaite de toutes."—Pp. 26—28.

Our author remarks, that in the books in actual use in churches, there are great differences both as to the form and substance of the melodies; but as we proceed to the more ancient copies, these differences diminish, and that, before the invention of printing, the books of plain song agree admirably with one another. In the very ancient manuscripts, noted in neumes, the same notes are almost always found placed over the same text; and these neumes are interpreted by the Guidonian manuscripts of the next age, which likewise agree one with another. To assist other persons in verifying his conclusions, the Père Lambillote proceeds to give a *catalogue raisonnée* of the numerous manuscripts which he has collated in France, Belgium, England, Germany, and Italy. Many of our readers, no doubt, will find this interesting, but we will not attempt to make extracts from it.

We transcribe one more passage from this part of the introduction. It is itself an extract from Dom Guéranger, and occurs in a note in p. 68.

"Le peuple chantait avec les Prêtres, non-seulement les psaumes des Vêpres, mais les Introïts, les Répons et les Antiennes. Bien loin d'avoir besoin de traduction française, les fidèles même qui ne savaient pas lire n'en étaient pas moins en état de chanter avec l'Eglise, comme font encore aujourd'hui les paysans de ces paroisses de la Bretagne, au sein desquelles la liturgie Romaine n'a pas souffert d'interruption."—*Ibid. lit.*, p. 169.

The answer to the third question is prefaced with a severe attack on a manner of executing plain-song which is frequently to be heard in continental churches, namely that of making all the notes of equal length. The author remarks—

"La mélodie la plus énergique, la mieux caractérisée, si elle est chantée sans rythme, n'aura ni vie, ni couleur,"

and illustrates by giving the first two lines of the *Marseillaise*, noted with semibreves exclusively. He acknowledges what had been done by certain of his contemporaries, and particularly by a commission appointed for the dioceses of Reims and Cambrai, towards restoring a better mode of chanting. But he proceeds to show that this commission had not thoroughly accomplished its object, for want of sufficient research, and through placing too much reliance on a mediæval writer of

small authority, Jerome of Moravia. He himself, on the other hand, had consulted authors of the greatest antiquity and the highest reputation, and verified their doctrine by comparing the more ancient manuscripts with the Guidonian, and with the earliest of those with square notes. As specimens of the results of this process, he gives more than a page full of ancient neumes, with their interpretation in the square and also in modern notation. Towards the conclusion of the introduction, we read as follows :

“ C'est avec ces ressources, c'est par ces investigations et ces études que nous sommes parvenu à restaurer les mélodies Grégoriennes : 1. du *Graduel*, c'est-à-dire des chants des messes de toute l'année liturgique, tels que Introïts, Répons-Graduels, Alleluia, Versets, Traits, Offertoires et Communions, etc. Cette partie remonte entièrement à saint Grégoire ; car tous les textes se trouvent dans ses œuvres, sauf quelques exceptions pour les nouveaux offices, dont cependant les chants sont ordinairement pris dans l'ancien répertoire.

“ 2. Du *Vespéral*, c'est-à-dire des Antiennes, Hymnes et Répons de l'office du soir. Cette partie ne paraît pas avoir été réglée définitivement par saint Grégoire, mais bien par ses successeurs. C'est le sentiment de l'abbé Lebeuf,¹ justifié par les œuvres du saint pontife.”—p. 84.

The main body of the work opens with an interesting chapter on æsthetics in general, and particularly those of Church music. The next chapter occupies more than a third part of the whole volume, and consists of an examination of several ancient writers of the best authority, ranging from the 8th to the 12th century, with the view of showing what are the true principles of the Gregorian chant. These writers are Alcuin, Aurelian, Remigius of Auxerre, Hucbald of S. Amand, Oddo of Cluny, Guido of Arezzo, and S. Bernard. We must content ourselves with a few short extracts from this part of the work ; and the following, from the notice of Remigius, though not, perhaps, one of the most important, is suitable for beginning with :

“ Après une étude sur les modes, dorien, éolien, etc., Remi divise le chant en deux espèces : le chant *continu*, qui s'exécute *recto tono*, et le chant *divisé* ou *mélodique*, qui marche par modulations ou *mélopée*.”—p. 98.

The first of these two kinds is evidently the monotone, which has of late years been ignorantly termed *intoning* ; the second needs no remark.

The following passage occurs in the examination of the Dialogue on Music, by Oddo, Abbat of Cluny :—

“ Nous savons, en effet, qu'un mode ne diffère pas d'un autre, comme le pensent des chantres ignorants, par la gravité ou l'élévation des chants, car rien ne vous empêche de chanter sur un ton aigu ou sur un ton grave, tel mode qu'il vous plaira ; mais ce qui constitue les modes distincts et différents les uns des autres, ce sont les positions diverses des tons et des demi-tons.”—p. 143.

This is said by Oddo, in the course of an argument to show that Bb should not be admitted, or only very rarely, in the seventh mode ; for otherwise it would become the same thing as the first. The same re-

¹ *Traité Hist.*, pp. 31 et 32.

mark applies to the eighth mode, which would be confounded with the second by admitting Bb.

In page 161, we find a statement which justifies the author in using the term *chant Grégorien* instead of *plain chant*.

“En terminant les études sur le traité de Saint Oddon, nous remarquons que, jusqu'à présent, aucun de nos auteurs, en parlant du chant Grégorien, ne l'appelle *plain chant*, *planus cantus*, mais bien musique Grégorienne, ou chant Grégorien, ou simplement musique. En effet, c'était la seule musique qui leur fût connue, la seule de leur temps qui fût un art. Il en sera de même jusqu'au douzième siècle.”

The Micrologus of Guido contains a chapter in which he lays down what intervals are allowed in passing directly from one note to another. These are six in number,—the tone, semitone, major third, minor third, fourth, and fifth. Some singers, he proceeds to say, add two other intervals, namely, the major and minor sixth; but as these rarely occur, he does not take them into account. Some, also, added the octave or diapasen. In the following chapter he expresses admiration of the effect of several voices singing in octaves.

In the tenth chapter of the Micrologus, Guido lays down rules for the use of the *diesis* or *sharp*. It appears that even in his time some singers used it too freely. He allows it to be used on F and C, but not on any other note.

M. Lambillotte asserts, as a summary of the doctrine of Guido on this point, that there are certain cases where the singer is at liberty to introduce the sharp or not, according to his taste, and others where the sharp *must* be used. As examples of the former, he gives phrases in which an F occurs between two Gs, or a C between two Ds; also one in which a G occurs between two As. We suppose this last is a case of transposition, otherwise it would contradict the rule lately quoted. The cases where it is necessary to introduce a sharp are those where (in the seventh and eighth modes,) an F occurs in the same phrase with a B \sharp , the phrase being confined to the tetrachord F G A B. Lambillotte remarks:—

“J'ai rencontré une foule de manuscrits Guidoniens qui donnent ces sortes de passages avec le \sharp sur Fa; cette doctrine est confirmée d'ailleurs par le Traité de Saint Bernard, et autres que nous aurons lieu de rapporter en leur temps.”—p. 194.

It is necessary, for the sake of our less learned readers, to explain that the sign \sharp (which used to be called *B quadratum*, and originally meant B natural, in opposition to b, called *B rotundum*,) when placed over an F, signified that it was to be sharpened. This obviously arose from the fact that F sharp has the same relation to G, as B natural to C. Afterwards, the form \sharp was substituted for the form \natural , with the same signification. The conjoint use of the three signs, b, \natural , and \sharp , in which the second is employed to contradict the third, seems to have been an invention of the last century. In connexion with this topic, the author writes,—

“Si nous nous sommes étendu longuement sur cette doctrine du maître par

excellence, c'est qu'elle a été méconnue dans une méthode publiée dernièrement en Belgique, par M. l'Abbé Janssen. Ce livre au reste contient d'excellentes choses ; mais l'estimable auteur qui l'a mis au jour ne s'est pas assez tenu en garde contre l'esprit de système. Voulant remédier à un défaut devenu commun en Belgique, et qui consistait à mettre partout le demi-ton haussant, il est tombé dans le défaut contraire, en partant de ce principe : qu'il faut et qu'on doit retrancher partout cette altération. Ceci, comme on vient de le voir, est contraire à la doctrine des anciens, dont Gui d'Arezzo a toujours été regardé comme le fidèle interprète."—p. 195.

The object of the second part of the work is "to resume, in a succinct recapitulation, the principal points of the doctrine of the ancients, in order to apply them to our archæological and practical work." In the second chapter of this part, which treats of the measure or time of Gregorian music, the author comes to the following conclusion :—

"Avant donc qu'on eût inventé la *musique figurée*, c'est-à-dire avant qu'on eût trouvé différentes figures pour indiquer nettement les valeurs temporaires des notes, on chantait en mesure."

"Loin d'exclure cet élément des mélodies Grégoriennes, les anciens le considéraient comme une qualité précieuse, un ornement nécessaire, une condition indispensable pour obtenir l'ensemble parfait, quand ces mélodies étaient chantées par une assemblée nombreuse. Nos chantes actuels, élevés dans une routine contraire, auront de la peine à admettre cette doctrine dans la pratique ; ils s'autoriseront sur les auteurs qui ont écrit dans ces derniers siècles pour justifier leurs préjugés : mais nous leur demandons encore une fois s'il faut aller chez les auteurs récents puiser des idées justes sur un art antique ? un art que la musique moderne a vicié dans sa substance et dans sa forme ? C'est elle, en effet, qui a contribué à lui enlever ses principaux ornements, et surtout cette mesure et ce rythme dont l'heureux emploi donnait tant de grâce et de douceur à nos saintes mélodies, et faisait que tout le peuple les entendait et les chantait avec plaisir. Car dans ces beaux siècles de foi, comme le remarque le savant abbé de Solesme, le peuple ne se contentait pas de chanter les *Kyrie*, les *Gloria*, les *Credo*, mais encore il prenait part au chant des *Introïts*, des *Repons-Graduels*, des *Offertoires*, etc., etc."—Pp. 289, 290.

With respect to the following chapter, entitled "Des causes qui ont détruit la bonne exécution du chant," we must content ourselves with saying that it is particularly worthy of attention.

In the last chapter of the second part, Père Lambillotte admits that the rules of Latin quantity, and still more those of accent, are often disregarded in Gregorian melodies, as they are found in ancient manuscripts. This remark, however, applies not so much to the Psalms as to Introits, Graduals, Offertories, &c., where short penultimate syllables are often found laden with long "tirades" of notes ; but he does not think it expedient to retain such imperfections.

"Le fait donc est avéré : mais qu'en faut-il conclure ? Que nous devons, par respect pour le passé, revenir à un tel usage et par un zèle superstitieux, canoniser les fautes de quantité, comme on voulait dernièrement canoniser le solécisme ? Voilà bien cette fureur d'exagération qui dénature en notre pays les plus belles entreprises, et que nous avons eu déjà, dans cet ouvrage, l'occasion de déplorer à propos du dièse, simple marque d'orthographe musicale, et qu'il faudrait, dit-on, anathémiser en plain-chant, parce que les anciens ont

usé de la chose sans employer le signe. Pourquoi donc ces tenants exagérés du moyen âge n'impriment-ils pas leurs livres en gothique, pour plus d'orthodoxie, et comment osent-ils employer la notation carrée, qui après tout est une nouveauté?”—P. 314.

On the contrary, when several notes, for example, are set to the second syllable of the word *Domine*, Lambillotte thinks himself fully justified in shifting all but one of them to the first syllable.

The third part of the work, on the practice of the Gregorian chant, is prefaced with an “Avertissement” which begins thus :

“ Il ne suffirait pas d'avoir rétabli la phrase Grégorienne dans son intégrité substantielle, ni même de lui avoir rendu, par une notation exacte, sa forme primitive, si nos études théoriques n'aboutissaient à une bonne et praticable méthode d'exécution. . . .

“ Essayons donc de formuler en *méthode* les principes rassemblés et acquis durant tout le cours de cet ouvrage ; indiquons les moyens de faire produire à la mélodie Grégorienne les effets admirables que célèbrent à l'envi les auteurs de la bonne époque ; disons comment il la faut rendre pour qu'elle *prie avec le texte sacré*, pour qu'elle *pleure avec lui*, pour qu'elle exprime avec lui l'*allégresse* et l'*espérance* : car la règle donnée par saint Augustin à ceux qui récitent les Psaumes est merveilleusement applicable à ceux qui les chantent : *Si orat Psalmus, orate ; et si gemit, gemite ; et si gratulatur, gaudete ; et si sperat, sperate.*”

We have dwelt sufficiently long on the former part of the work to show our readers its character and value ; and therefore it will be enough if we add a few words respecting this. It is divided into three chapters ; the first on the intervals admitted in Gregorian music, with exercises upon them ; the second on the eight modes in detail ; the third on the music of Proses and Hymns. With respect to the chants for the Psalms, our author avowedly follows the *Directorium chori Romani*. We do not mean to say that he could have done better.

In conclusion, we earnestly recommend this volume to all who have the superintendence of church choirs ; as it cannot fail to improve their acquaintance with the principles of Gregorian song. We also hope that M. Dufour, or some other able disciple of Lambillotte, will complete the work begun by that master, and give to the church a careful edition of the ancient music of the Communion Office and of the Vespéral, from the most authentic sources.

It may be well to warn the editor of such a work against one error, into which he might be carried in consequence of the general tendency of human nature to run from one extreme to another. The Père Lambillotte, as we have already seen, has set his face strongly against the prevailing error of making all notes in Gregorian music equal, and is very anxious to reduce the melodies of the Hymns and Sequences to regular double or triple rhythm. It is possible that a spirit of system may carry an editor too far this way, especially where, as Lambillotte himself tells us,¹ there is not so much agreement between different ancient manuscripts as in the music of the Mass, and therefore the editor must be guided in a great measure by his own taste.

¹ P. 65, and elsewhere.

RIO ON CHRISTIAN ART.

De l'Art Chrétien. Par A. F. Rio. Tome Deuxième. Paris, 1855.

WE noticed M. Rio's first volume so long ago as 1844, in the concluding part of our First Series. The author now pursues his subject in a description of various schools of painting in the north of Italy. M. Rio is an enthusiastic defender of the mystical, or ideal, or ascetic school of art as opposed to the naturalistic painters : and the principal part of the present volume is an elaborate defence of Leonardo da Vinci and his principal pupils, as having at least offered a more steady opposition to the attractions of sensualism than the followers of Raffaello or Michael Angelo. M. Rio also discusses the style of the chief painters of Lodi, Cremona, Bergamo and Ferrara ; trying them all by the same standard, and condemning them or acquitting them according to the preponderance of spiritualism or materialism in their style of art.

There are scattered throughout his volume a few references to the state of architectural science in the first half of the sixteenth century, which we may notice more particularly. First, as to Milan cathedral. M. Rio, contrary to the generally received opinion, gives the merit of its original design to an Italian, Marco da Campione, rather than to the German Von Gemünden. He does not give quite importance enough to the duration and general merit of the school of Pointed architecture formed in connection with the cathedral during the long continuance of its building. In this series he especially commemorates the Solari family, and Omodeo, the designer of the lantern, who died in 1522 : the church was not consecrated till 1577 ; and some " Gothic " feeling is observable in still later works. In the same way a sort of traditional knowledge of the Pointed style has lingered among the workmen constantly employed in some of our own cathedrals. The account given of the competition for the best design for finishing the lantern at Milan is very curious. Party feeling ran very high, and the various plans of the competitors were discussed and criticized without mercy. M. Rio supposes that a sketch for a monument by Leonardo da Vinci, which belonged to Sir T. Lawrence, was a competition drawing for the tomb of Pope Julius II. We notice (page 279) a curious account, translated from a contemporaneous document, of a competition in 1521 for an altar-piece in Santa Maria Maggiore, Bergamo. The judges proceeded to make their election, after the special invocation of divine illumination ; and the prize was given to a German,—"*dont le modèle, en dépit des intrigues et des préventions locales, avait été jugé supérieur à ceux de tous ses rivaux.*"

Fra Damiano, of Bergamo, as a true artist in marqueterie—an inferior branch of art, but one carried to much perfection in the stall-work of many Italian churches—is worthily commemorated in M. Rio's account of the school formed in that city under the influence of the Coleone family.

A chapter on "Theories of Art in the Lombard School," gives an account of some curious literary productions, which M. Rio seems to

have examined with great diligence. First there is the Latin Treatise on Architecture by Averulino, known under the assumed name of Antonius Philaretus. This essay attempts to describe what a Christian city ought to be, and must be full of important matter. The author was the architect of the famous hospital at Milan; and in his essay he takes care to avow his own preference for the Round over the Pointed arch. M. Rio mentions also the strange allegorical architectural romance the *Polifilo*, by Francesco Colonna. Far more curious, however, and really deserving of publication, must be a little Latin work by Cardinal Frederic Borromeo, deposited in the Ambrosian Library, in which he pleads for the regeneration of art in its several branches.

It will be seen that there is much matter of interest in M. Rio's second volume, over and before its specific subject of Christian Painting. In conclusion let us express our regret at an expression which is too much like a pun to be in good or reverent taste. In describing a "conversazione" by Lorenzo Lotto, M. Rio condescends to call the Blessed Virgin, with reference to her remarkably graceful portraiture, "Marie véritablement pleine de grâces,"—(page 277.) We were struck with another oddly-worded expression in his proper denunciation of a shameful application of a text of Scripture in a Ferrarese picture. He speaks of "l'application sacrilège qu'on osa faire d'un verset du cantique que l'Eglise met dans la bouche de la Vierge : *Quia fecit mihi magna qui potens est.*"—(page 448.) Has he forgotten that S. Luke himself has recorded the *Magnificat*?

THE MITRALE OF SICARDUS.

SICARDUS, who was Bishop of Cremona from 1185 to 1215, was a theologian of no small eminence in his own time, and much esteemed by Innocent III. He visited Armenia in 1203, and on his return celebrated an ordination in the church of S. Sophia; Constantinople then being in possession of the Latins. He was already well-known by his *Chronicon*; but it was recorded of him that he had also left a work intitled *Mitrale*, of the same kind as the *Rationale* of Durandus, and containing a mystical explanation of churches and church ornaments. Muratori, indeed, thought this merely another name for the *Chronicon*; but most ecclesiastical antiquaries believed it to have been lost. It has now been recovered from the library of Count Escalopier, and forms part of the recently published volume of the Abbé Migne's *Patrologia*: the 213th.

It contains nine books; and in its whole structure strongly resembles the later work of Durandus. It was observed by the translators of his *Rationale*, that explanations given by him, Hugh of S. Victor, Beletus, Rupert of Deutz, and other similar writers, were often conceived so nearly in the same words, as well as in the identically same spirit, as almost to show that they must have been taken from a common origin, either written or traditional. The work of Sicardus is another

example of the truth of this remark. The first book treats of the material church and its ornaments; the second of ecclesiastical personages, including kings; the third of the Missal; the fourth of the Hours; the fifth, sixth, seventh, and eighth, of the Sundays in the Church's year; the ninth of the festivals of saints. Each of the chapters of which these books consist begins with a text of Scripture; and it is very probable that the work is, in fact, merely a series of sermons. We will give an example of a portion which is most likely to interest our readers, and which will afford them the best opportunity of comparing Sicardus with Durandus.

BOOK I. CHAPTER 4.

"Tobit xiii. 16. *For Jerusalem shall be built up with sapphires and emeralds and precious stones; thy walls, and towers, and battlements, of pure gold.* A church is so built as to have pavement with subterranean crypts, and to rise on high, possessing length and breadth, on four walls. Some, however, are built in the shape of a cross, and some are round; the walls being built of stones and cement, with certain splayed windows (*fenestris obliquatis*) and doors: containing in itself lattices and pulpits, columns with bases and capitals, beams, rafters, and tiles, winding staircases, and storeys with battlements; on the outside there are added apses, cemeteries, towers, and cloisters. The pavement, which is trodden underfoot, represents the common people, by whose labours the church is sustained; the subterraneous crypts are hermits, the observers of a retired life. By the doctrines of the four Evangelists, as by walls, they rise to the height of virtue. The length of the church is long-suffering, which patiently tolerates adversities, till it reaches its Country. Its breadth is charity, which expanding the powers of its soul, loves its friends in God, and its enemies for God. Its height is the hope of future retribution, which despises prosperity and adversity until it may behold the goodness of the LORD in the Land of the Living. Those which are cruciform signify that we must be crucified to the world, or follow the Crucified, according to that saying: If any one will follow Me, let him deny himself, and take up his cross and follow Me. Those which are circular signify that the church is spread abroad through the circle of the world; whence it is said: *Their words unto the circle of the world*—or else, that from the orb of the world we reach the circle of the crown of eternity. . . . The windows which exclude tempests and admit light, are the doctors who resist the whirlwind of heresies, and pour light on the faithful of the Church; whence it is said: He standeth behind our walls, he looketh forth from our windows; for veiled, as it were, by the wall of our mortality, He has illuminated as from on high by His windows, that is, by His Apostles, He Who lighteneth every man that cometh into the world. The glass of the windows through which the ray of the sun penetrates to us, is the mind of doctors which contemplates celestial things *through a glass darkly*, or through which, as through a glass darkly, the true sun shines in upon us. And note that the windows are sometimes splayed, that is, are broader within than without; which also Solomon devised,"

(the reference is to 1 Kings vi. 6), "because the doctor who perceives the ray of supernal contemplation, be it but for one moment" (the book reads *Vel ad monumentum*, which is clearly nonsense; correct it *momentum*), "sometimes dilates the power of his mind and prepares himself to undertake greater works by diligent exercise. Or by the windows which, when closed, exclude, but when opened, admit the storm, understand the five senses of the body which, if they are circumcised, are the gate of life: if given over to the lusts of the flesh, are the door of death. Whence saith Jeremiah: Death hath come in at our windows. . . . Or by the windows, understand Holy Scriptures, which ward off that which is noxious, and illuminate those that dwell in churches. These also are broader within, because the mystical sense is more ample than the literal and excels it. . . . By the cancelli, which are the *σπρæ*" (but this must be a false reading) "of the window we understand the prophets, and other obscure doctors of the Church Militant; in which, on account of the two precepts of charity, the shafts are sometimes doubled," (the reader will remember this in Durandus, and will observe how it accords with the date of the writer.) "just as the Apostles were sent two and two to preach the Gospel. Or so far as these serve for backs to them that are sitting down, they signify the different mansions in the house of our FATHER. Or, the cancellus, which is the lower part of a palace, mystically insinuates how great ought to be the humility of the clergy; as it is written in the book of Chronicles: Solomon made a brazen scaffold and had set it in the midst of the court and stood upon it, and stretching forth his hand, spoke to the people of God. Esdras also made a wooden scaffold to speak upon, on which, when he stood, he was higher than all the people. From the scaffolds our pulpits derive their origin; and they are called pulpits from being public, as some say; for although we more frequently use stone pulpits, none is without a mystery. The pulpit is, therefore, the life of them that are perfect."

The above extract may suffice to give our readers a general idea of the work. As the sole edition of it procurable, M. Migne's publication has great value; but to a corrected text it makes no pretension, and indeed the velocity with which his reprints issue from the press must of necessity leave time for very little beyond mere mechanical labour. Yet we do think that half an hour spent over each page might have made sense of a good many places which now are pure nonsense; at all events the punctuation, at present almost incredibly bad, might have received ordinary attention. Sicardus himself is read with disadvantages, from which his intrinsic merit ought to have preserved him.

ON ECLECTICISM IN ART.

MY DEAR MR. HOPE,—I send you a letter which you ought to have received long ago, but unluckily my occupations did not allow me to finish it at once, and so it will not longer have the merit of being

apropos. In truth, it is an answer to the article published in your journal by Mr. Greatheed, on the subject of my first letter upon Eclecticism. But after all, as they say in France, "better late than never."

You will easily understand, my dear Mr. Hope, how I quite look upon it as a real success, to have succeeded in being read with calmness by such a defender of Eclecticism; you will likewise divine all the satisfaction which I felt in perceiving, that after he had read my letter, Mr. Greatheed had to his surprise, found himself nearly in accord with me—the most declared adversary of eclecticism. That proves in the first instance, that in England the partisans of this doctrine are much less exclusive than their *confrères* in France, and that moreover, they seek above all things the *truth*.

Things are not so with us: blinded by the demon of pride, the defenders of eclecticism do not even condescend to examine the opinions, which are put out in opposition to them. Their chief feeling is to look upon themselves as far too much above criticism, and if you occasionally succeed in driving them into a corner, then they do not hesitate to pervert facts, and even to change the meaning of your idea according to the need of their own cause.

Hence, on occasion of the Lille competition, I have myself been accused of eclecticism, just because I drew my inspirations from monuments of the same art, the same style, and the same epoch! It was clearly impossible to push a joke further than that, and be it noted, that this "conscientious" accusation, was found in a journal considered as the *most warm representative of religious unity*.

In reality, it is sufficient to know the author of the attack, to appreciate its value; but I must return to the observations which occurred to Mr. Greatheed on the perusal of my former letter; for I do not despair of proving to him that he is not in the least degree a supporter of eclecticism, as I, at least, interpret the term. The fact is, that if I well understand the sense of the remarks contained in the letter of this artist, he has, I fancy, made a confusion between *unity* and *uniformity*, two essentially different things. Thus when he complains, with reason, that in France the music performed in the churches too often resembles that which one hears in a theatre, he asserts that there is too much "unity" between them,—when it is clearly "uniformity" that he ought to have said; or, if he prefers it, *identity*. Again, when he says that the main thing for the artist is to "have clear ideas of the principles of his art; and then, though he may think fit to employ different styles on different occasions, e.g. for ecclesiastical and domestic buildings, he hardly can be inconsistent with himself," he manifestly confounds unity and uniformity.

This distinction is the more important to establish, because, far from conducting to uniformity, unity, on the other hand, produces the most absolute variety,—variety in unity, which is one of the most essential qualities of Christian, and one which is one of the principal causes of its incontestable superiority over the anterior styles of art.

Look at our most beautiful constructions of the 13th century: they will, at the first glance, strike you by the general harmony of the dis-

positions of the *ensemble*; then, if you go on to examine the capitals, the bosses, the corbels, you will, in all these details, discover the greatest variety, and the most complete independence in the composition.

It is, accordingly, of essential importance not to confound unity with uniformity; otherwise, we agree with Mr. Greatheed, that the music of the Opera is ridiculous in a church.

But in our opinion that is simply a proof of bad taste, and it would be sovereignly unjust to conclude anything from it contrary to the great principle of unity; and to speak about subjects with which we are the most familiar, was it in the 13th century that private houses most resembled cathedrals? No, assuredly not; they differed from them essentially; only all the buildings erected at that period were under the influence of the same principles, and in spite of the most capricious variety, unity of style was found everywhere.

What is unity? Mr. Greatheed asks us; for no single authority is sufficient to determine what comes under unity, and what diverges from it.

This is no doubt a very subtle question, and one, the answer to which is not easy; nevertheless, let us make the attempt. Unity is evidently the contrary of eclecticism. But again, what is eclecticism? This I have already laid down in my former letter. It is that deplorable system, according to which everyone constitutes himself sovereign judge to the rejection of all tradition, and indulges in the pretence of creating a new art, sometimes with elements borrowed from anterior styles, sometimes with novel inventions proceeding out of the brains of undisciplined innovators: this is the picture of eclecticism; and when I reflect that we have reached such a point, that a doctrine of the kind can with impunity be proclaimed from a chair of our Academy, I almost find reason to despair of the future of art; the thing is for all that true. Yesterday, January 17, the Professor of perspective—you may perhaps ask me what business he had with the question: but *n'importe*, it is a positive fact that—in spite of his official position—yesterday, in full Academy, this Professor terminated his opening lecture, by an appeal of the most violent description to eclecticism. You will agree that persons have been interdicted who were more dangerous to society, and yet this escapade shows how far one may be misled by the folly of pride.

To sum up, since unity is the opposite of eclecticism, one can easily comprehend how this distinguishing quality without which there is no art, cannot be found at an epoch like our own, except on the condition of remaining faithful to the principles of *any one* of the styles of art anterior to our own age.

Let us then repeat without ceasing, that since we have no art of our own times, since we deny the art of those who have preceded us, we unhappily belong to an epoch completely abnormal, and we have reached that stage of disease which demands heroic remedies.

Men of the world tell you,—well, then, invent an art of our times,—as if art had ever been invented by an artist! Art is not invented, as we have said: *it makes its existence felt*.

The artist is wholly powerless to create a new art: all that he can

do is to ameliorate,—to perfect the art which he has received from his predecessors. But when he repudiates that art, of which he is the direct inheritor,—whilst he ridicules it, as we see done now-a-days,—there is but one thing to be done : to rest upon an anterior art, to inspire oneself from it, in order to create, while resting faithful to the principles of this art. It is, in a word, to seek to complete it ; to appropriate it to our wants and to our materials. Then, at least, the task will not be above the powers of the artist ; then he will have done all that circumstances permit him : he will have discharged his mission, and he will have fulfilled his duty.

You may rest persuaded, my dear Mr. Hope, that this is our sole anchor of safety,—the sole and only means of returning to that great principle of unity, without which art cannot exist. Let us work in Greek, Gothic, Roman, Chinese, if we please ; but let us keep ourselves from those impossible mixtures, presented as choice morsels by eclecticism, which will lead art to its most complete ruin.

Yours very sincerely,

LASSUS.

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held at Arklow House on December 3, 1856, Mr. Beresford Hope in the chair.

The election of M. Reichensperger, as an honorary member, was confirmed, that gentleman having signified his consent ; and the Rev. R. L. James, of Watford, was elected an ordinary member.

It was reported that a deputation of the committee had visited Warburton church, Cheshire, and had advised upon its restoration ; that Mr. Welland's designs for Kilmore Cathedral had been inspected ; and that Mr. Rohde Hawkins' designs for the new church of S. Paul, Limehouse, which were submitted, had been already examined.

Mr. J. R. Clayton met the committee, and submitted his cartoon for the Annunciation in the Carpenter Memorial Window. He also exhibited the drawing of the 'Majesty' which he has painted for the roof of the choir in Peterborough Cathedral ; and some cartoons for stained glass windows in the hall of the University of Sydney. Some conversation took place with reference to the stained glass for the clerestory windows of Westminster Abbey, and also as to the Sculptors' protest in the matter of the Wellington Memorial Competition.

Mr. Keith met the committee, and exhibited some church-plate and enamels. He also reported that he had received an order for some church plate for use in the private royal chapel at Windsor. Arrangements were made by which Mr. Street, having removed to London, consented to superintend, on behalf of the committee, Mr. Keith's manufacture—in cases where orders are received from other than professional designers.

A question with respect to the arrangement of Harlow church was

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referred to the committee; and the secretary was requested to convey to the authorities the decision of the meeting. Designs for the restoration of Llanaber church, Merionethshire—one of the most interesting specimens of First-Pointed in North Wales—were examined; and the committee agreed to recommend that a work of so much archaeological importance should be intrusted to more experienced hands. Designs by Mr. G. G. Place for a new church at Snenon, Nottinghamshire, were examined; and also Mr. Norton's designs for a new church at Highbridge, Wiltshire. The committee also inspected a beautiful design by Mr. G. G. Scott, for a memorial column and cross to be erected in Sydney to the late Sir C. Hotham. The symbolical sculpture introduced in this design was greatly admired. The resolution of the Dean and Chapter of Ely to allow the proposed recumbent effigy of Dr. Mill to be placed over the grave behind the reredos was communicated to the committee.

Mr. Slater met the committee and exhibited his designs for the restoration of Etchingham church, Sussex, and of S. Mary Magdalene, Westoning, Bedfordshire. He also reported progress as to the restoration of Sherborne Minster.

Mr. White met the committee, and, besides explaining the Harlow restoration—for which he is responsible—exhibited his design for the new church of S. Bartholomew, Grahamstown, South Africa, and for a new brick and flint church at Hawridge, Buckinghamshire; also for new parsonages at Coopersale, Essex, and Haydon, Lincolnshire; for the restoration of S. Michael, Cadbury, Devonshire; and for new schools, of flint and brick, at Ramsbury, Wiltshire.

Mr. Street met the committee and kindly agreed to undertake the superintendence of the Society's church-plate manufacture. The committee inspected his designs for new schools at Blythfield, Staffordshire; for schools and almshouses at Gaddesden, Hertfordshire; for the completion of the tower of Saltley church, near Birmingham; for the restoration of All Saints, North Moreton, Berkshire, and Addington, Buckinghamshire; and for new churches at Nash, Buckinghamshire, and Graffham, Sussex.

Mr. W. Vose Pickett had an interview with the committee and explained a number of drawings illustrating his method of design, suitable to construction in iron or other metals. The committee while recognising the merit of the drawings, were unable to discover in Mr. Pickett's principles anything essentially different from the obvious modifications of design employed by other architects, who have used iron, partially or exclusively, in the construction of buildings.

Mr. Vigers forwarded to the committee some specimens of the coffin ornaments which he has prepared from the designs in the *Instrumenta Ecclesiastica*. These can now be procured of him, by the trade, or by individuals, in various metals, and at a low cost. He has 'registered' the designs; and has issued priced drawings explanatory of them.

The documents with respect to the competition for the new church at Berne were submitted, and ordered to be deposited in Mr. Masters' care for inspection by any applicants.

Some specimens of embroidery—both from natural flowers and from

the designs of Mr. Le Strange—were submitted by the Ecclesiastical Embroidery Society.

The present from the First Commissioner of Works of a copy of Mackenzie's 'S. Stephen's Chapel,' was acknowledged; and the presentation of the *Ecclesiologist* to the Architectural Museum was sanctioned. Thanks for the *Ecclesiologist*, and for the Report of the society, were received from several of the allied societies.

Communications were received informing the committee of the proposed re-building of the east end of Worcester Cathedral, and expressing some fear that the work would be intrusted to unqualified hands.

Letters were also read inviting the committee to inspect various new ecclesiological works, and calling attention to the small choir-organs manufactured by Mr. Nelson Hall.

The committee then adjourned, after reading some minutes of the proceedings of the musical sub-committee.

We regret to say that, owing to very severe illness in the family of the Precentor, the usual meetings of the Ecclesiological Motett choir for the practice of ecclesiastical music, have not been held since the appearance of our last Number. In our next we hope to be able to report their successful resumption.

The same distressing circumstance combined with other obstacles has retarded the publication of the Accompanying Harmonies to the Hymnal Noted, Part II., which the Editors hoped would have been completed before Christmas. We have no doubt, however, that the work will be in the hands of the public by Easter.

It is very desirable that the progress of true church music among us should be regularly recorded in our pages. The subject is one of such importance and is now so generally recognised as a legitimate branch of our studies, that this Journal, if any, may be considered the natural channel through which such intelligence should be transmitted to those interested in it. In order that this may be done effectually, it is needful that we should ourselves be supplied with regular information. This can easily be afforded by Secretaries of Choral Societies, Precentors, and others who are concerned in the organisation or training of choirs, or in the diffusion of sound views on the subject. If these gentlemen will be kind enough to send us reports of their proceedings, we will undertake to publish, in each number, a *résumé* of the intelligence thus obtained, whereby we may hope to give a tolerably accurate and continuous view of the progress of ecclesiastical music in our communion.

We trust this intimation will be responded to, and that intelligence will be regularly transmitted to us, not only from all parts of the United Kingdom, but also from America and the Colonies. All communications on these matters should be addressed to the Honorary Secretary for Music, the Rev. H. L. Jenner, Preston, Wingham, Kent.

CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first meeting of the Society for the October Term was held on Wednesday evening, October 29th, 1856.

The following offices for the ensuing year were elected :

PRESIDENT.

Rev. G. C. Corrie, D.D., Master of Jesus College.

TREASURER.

M. M. A. Wilkinson, B.A., Trinity College.

SECRETARIES.

J. W. Clark, B.A., Trinity College.

R. J. Donne, Trinity College.

CURATOR.

J. Kingdon, Trinity College.

The Committee were reserved for election at a future meeting. The following gentlemen were proposed and elected as members of the Society.

Rev. J. G. Howes, M.A., S. Peter's College.

Rev. R. Watson, M.A., Queen's College.

C. A. Babington, Esq., M.A., S. John's College.

J. W. Dunning, B.A., Trinity College.

The senior Secretary then read a paper on the Church of the Holy Spirit, at Wisby in Gottland, which he had visited during the vacation. The church has a peculiar construction, being octagonal, and of two stories. The ascent into the upper of these is by two staircases which are open to the lower church : and one of them could be originally approached by a private door from the outside, but which is now blocked up. There is an octagonal opening about 8 feet in width in the floor of the upper church, the use of which it is difficult to determine. It has been suggested that such churches, of which examples exist in Germany, especially one at Eger in Bohemia, were intended for the use of a seigneur and his retainers.

The Rev. G. Williams, B.D., King's College, then gave a very interesting account of the progress of Church Restorations in Germany, with especial reference to the cathedral of Cologne, and the church of S. Gereon, in the same city.

The second meeting was held on Wednesday, November 20th. After the minutes of the last meeting had been confirmed, the Secretary delivered a paper on the cathedral of Trondhjem, or Drontheim, on the west coast of Norway : illustrated by the work of Count Minutoli. The cathedral was begun in 1080 A.D., consequently the earlier portions are Romanesque. The nave with the western fronts, and also the choir, are in the early Pointed style. The great glory of the building is the wonderful Pointed octagon, at the eastern extremity of the choir, under which, originally, was placed the shrine of S. Olaf.

It is now about the only part of the building which is in tolerable perfectness, as after having been several times accidentally burnt, it was sacked by the Lutherans in the tenth century, since which period the nave has been a total ruin : and the choir so blocked up with modern repairs and galleries, as to present but little of the original design. A complete restoration by a competent architect will, however, be commenced before long.

After a short discussion the meeting adjourned.

WORCESTER DIOCESAN ARCHITECTURAL SOCIETY.

THE anniversary of this society was held in Worcester, Sir Thomas Winnington, Bart., in the chair.

The Chairman first called on Mr. Galton to read the committee's report—

The report first alluded with much regret to the resignation of Sir E. A. H. Lechmere, one of the late secretaries, on account of the death of his father. The present Baronet, while holding that office, had been universally beloved and esteemed, and the loss was the more to be regretted from the fact that he was the originator of this society. The best proof of his activity and general services was the circumstance that it had been found necessary to appoint two secretaries in his place. The committee recommended that Sir E. A. H. Lechmere should be elected a Vice-President. Next the report went on to review the society's various excursions since the last annual meeting. At Evesham they had experienced the hospitality of Mr. Rudge, and afterwards visited Harvington and Norton churches, the former of which had been partially restored by Mr. F. Preedy, of this city, and the effect of that restoration, especially the shingled spire on the Norman tower, was excellent. Making chimes work by machinery was, however, not commended ; it produced tones of a monotonous character and of a totally opposite kind to the rich and musical sounds made by ringing. The visits to Leigh, Alfrick, and Lulsley, as also to the Banbury district, were next alluded to, with brief notices of the churches there met with. The society had also published a series of lithographs of an improved class of graveyard memorials, from designs presented by some of the professional members, and it was hoped that these means, when followed up, would have the effect of improving the public taste in that department. The purchase of the desecrated church of Cow Honeybourne, through the efforts of Mr. St. Patrick, Mr. Hopkins, and other members of this society, was next referred to as a proof of the beneficial operation of the society. Then the report went on to allude to the churches which had been built or restored during the year. That at the Lickey was described as of small size, generally correct, in its arrangements, but of common-place design. The new church at Cradley had been truly described by the Bishop, when he consecrated it, as the model of a parish church : its proportions were beautiful, and

every part of it seemed designed with reference to its special object and destination. This church was a good example of Mr. Preedy's skill. Redmarley church had been rebuilt except the tower, but it was regretted that the recommendations of this Society and of the Church Building Society had not been carried out. Berrow church had been re-seated and improved in a substantial and correct manner; and the church of S. Martin, in this city, restored from designs by Mr. Hopkins. The latter was especially interesting, as showing how an edifice erected in the unecclesiastical style of the last century might, by proper arrangement, be made comparatively church-like and commodious. It was to be regretted that the exclusive-looking pew doors were retained, though, in this instance, the free and appropriated sittings were alike. King's Norton church had been much improved, but some errors would have been avoided had efficient professional advice been obtained. At Birlingham church a very incorrect and tasteless, but expensive, new chancel had been erected, no architect being employed—the rector and the mason being the sole architects. The report then went on to condemn the new schools in S. Clement's parish as “debased Italian, unecclesiastical and unsightly,” and those of S. Nicholas, designed by Mr. Elmslie, as being superior to any buildings devoted to the same purpose in this neighbourhood. Next the report called attention to the proposed rebuilding of the east wall of Worcester cathedral, and the insertion of a new window there. It was hoped the Dean and Chapter would not commit themselves to the details of the proposed restoration without calling in the professional assistance of some gentleman of great experience and skill; and that, in a matter so deeply interesting to the diocese, the Dean and Chapter would communicate the plans to this society; Canon Wood having informed them, in 1854, that the Dean and Chapter would be happy to receive any suggestions from the society. After calling serious attention to the arrears in members' payments, the report concluded by stating that Stratford and Pershore had been selected for the society's visits next year.

The election of honorary and other members followed, and Mr. St. Patrick was appointed one of the secretaries, in the place of Sir E. A. H. Lechmere; the Rev. R. Cattley to the office of treasurer, in the place of Mr. St. Patrick.

Mr. G. J. A. Walker proposed and Mr. St. Patrick seconded the appointment of Sir E. A. H. Lechmere as one of the society's vice-presidents, in the place of his deceased father, which was carried unanimously.

The company proceeded to the Cathedral, where Mr. Bloxam and Mr. Boutell led them round to the various monuments, pointing out the noticeable features of each, assigning dates to those which had been doubtful, and contrasting and comparing various specimens of the same periods. Mr. Boutell said the cathedral had shared in the common spoliation from which most ecclesiastical edifices had suffered, especially in the department of monumental remains, slabs and brasses. Habington had noticed many slabs in existence in his time, from which brasses had been taken, but now the slabs and all had disappeared. Still, the cathedral possessed many very early monuments, the most

noted being that of King John. There was a series of ecclesiastical effigies, also of ladies, belonging chiefly to the thirteenth century, and a small group of military figures of great interest; and there were later monuments also which were much more interesting than those of the seventeenth century usually proved to be. He regretted to find in such a beautiful cathedral signs of neglect, or rather a want of respect for these early monuments: for instance, he had noticed the effigy of the lady in the north aisle of the Lady Chapel which appeared to be a receptacle for rubbish. He then pointed out the three sculptured slabs lying beneath the great east window, the centre one of which occupied the site where King John's monument originally rested, before its removal to the chancel. The only slab remaining in the Lady Chapel, which once contained a brass, lay nearly in the centre of the floor: it was curious in its composition, and he did not know any specimen that was exactly like it. There were several effigies of cross-legged knights—a subject which had given rise to much discussion, but which appeared to him to resolve itself into a conjecture made by a shrewd person, who thought that these effigies meant nothing more than a conventional mode of artistic treatment.

Mr. Bloxam then followed up his friend's general observations by proceeding to point out the details and peculiarities of each class of monuments. The earliest specimen in the cathedral was one of the three slab sculptures lying on the pavement under the great east window: it was that of Bishop Sylvester, lying northernmost of the three, date 1218; that on the south was Wm. de Blois, 1236; the centre one was the effigy of Walter de Cantilupe, 1265. The tomb in the screen behind the altar was curious: it was that of an Abbot of Evesham, of the latter part of the 15th century, being a very fine effigy, and remarkable for its pastoral staff being unprovided with a crook. This was very singular, and he knew of no similar specimen. In the north aisle of the Lady Chapel was a cross-legged knight, one of the best and earliest specimens in existence, and he assigned it to the period of Henry III., or the latter part of the 13th century. The lady whose effigy lay near also belonged to the same period. Taking a rapid glance at the other monuments in the Lady Chapel, the lecturer proceeded to the chapel on the south side of the choir, and there pointed out a very interesting specimen of a cross-legged knight, painted and gilt, which belonged to the latter part of the 13th century. The female figure near was an illustration of the school of art in the 14th century—a style of sculpture unsurpassed in any age. He pointed out the graceful flow of the robes, and declared this to be an exquisite work of art, worthy of any age and even of that glorious epoch for sculpture, the 14th century. The monuments deposited underneath Prince Arthur's mortuary chapel were next examined, and shown to be most interesting and valuable specimens, which were more ancient than the chapel, and had been included in it, the base of the chapel being constructed of open work in order to show the monuments. One of these effigies exhibited one of the earliest known instances of beads. These monuments were of exquisite work, and that of the Bishop was ascribed to Bishop Gifford, 1301. The effigy of King

John was the earliest known instance of a royal tomb in England; for though it had been said there was an effigy of a Saxon king in Wimborne Minster, it had been found to be a posthumous work of the 14th century. The lecturer here pointed out and described the dress appearing in the figure of King John, comparing it with the description of the vestments worn by Richard I. at his coronation at Rouen, as stated by the old chronicler, Richard de Hoveden, showing the similarity between that description and the details of this monument. The tomb on which the effigy reposed was of the date of the latter part of the 15th century. Prince Arthur's chapel was next examined, and its sculptures, of the style of the Florentine school, were described. They had been covered with mortar till a comparatively recent period, in order to preserve them from destruction during the iconoclastic period. Mr. Bloxam thought the date of the pulpit was no earlier than the time of Charles I. The Beauchamp monument in the nave (date 1388), and that of the famous judge, Lord Lyttelton (from whom Mr. Bloxam said he had the honour of being lineally descended) attracted much notice; after which the company descended to the crypt to inspect the stone coffins which were recently dug up in the course of certain repairs on the south side of the cathedral. He thought these remains were not earlier than the commencement of the 13th century; those coffins which were constructed of smaller pieces put together, instead of one mass of stone cut out, being somewhat earlier. The arms of one of the skeletons were crossed over the breast; and, in reference to cross-armed and cross-legged effigies and skeletons, Mr. Bloxam was of opinion that they were the *cruce signati*, those who were signed by the cross, who had in their lifetime taken on themselves either to go to a crusade or to give money towards the same object. This was confirmed by the fact that these cross-legged figures ceased to be produced when the crusades were terminated. A curious circumstance had been ascertained in reference to this, that at the time of the crusades, boxes were put in the churches for the purpose of raising subscriptions, and these boxes were the origin of the fixed poor's-boxes of the present day. Not only the effigies of knights, but those of laymen, and even of ladies, were found cross-legged. In the church of Much Marcle there was a specimen of a cross-legged layman. He was glad to observe that good care had been taken to preserve these coffins as they were found. Mr. Bloxam, on being asked, stated his opinion that the crypt, so far from being Saxon, was of later work even than the time of Bishop Wulstan, who usually had the credit of being the founder, and was probably of the date of the early part of the 12th century.

At the Evening Meeting, Sir T. Winnington read the following interesting paper on the clochium, or ancient bell-steeple of Worcester Cathedral:—

"The object of this association has hitherto been to illustrate the architectural remains of edifices that either wholly or partially exist at the present time, to describe them in detail, and reconstruct, as far as conjecture or analogy will permit us, the original design and inten-

tion of their founders. I now propose very briefly to call your attention to a building, of which no trace (as far as I am aware) is now existing, but which has been rendered familiar to local antiquaries by the ancient documents that describe it in the fullest detail, and the drawings it is our good fortune to possess of its form and structure. I allude to the clochium or leaden steeple of Worcester Cathedral, and will for that purpose make use of the elaborate description contained in the 'Observations on Worcestershire, by Mr. Nathaniel Tomkins,' a manuscript in my possession:—'The leaden spire, anciently called the Clochium, was the belfry until the year 1374, when the tower of the church was finished. It consisted of an eight-sided base of stone work, of height even with the embattlements of the church, viz., 60 feet. It was placed so near the church that there was only space between for processions. The diameter of the base of stone was 60 feet. The thickness of the walls 10 feet. The spire of lead above the base of stone in height to the weathercock 50 yards, and the entire height with the stone-work and spire 70 yards from S. Michael's churchyard. The weathercock was on a level with the neat spire of S. Andrew's church, in Worcester; but S. Andrew's church standing upon a little lower ground, its weathercock is from the ground 77 yards, or 231 feet. That which most amazed beholders was the excellency (in this spire) of the contignation of such massive timber, all of which being Irish and unsawed, polished only with the axe, not having one sawed side. It was the design,' says the enthusiastic writer, of no ordinary Vitruvius; for all dimensions the like is not perhaps in Europe. The bells were but five, as we perceive by the frame and stocks whereon they hanged, which were left in the place when the bells were gone. They were of equal weight and tone with those at York, viz., 6,600 lbs. the biggest, and unison with an open pipe of 25 inches long, but in the apprehension of some men the double thereof, the greatness of the sound deceiving their judgment in the tune.' Mr. Tomkins then proceeds to compare the bells with some that at that period existed in the Palace Yard at Westminster, as well as others in the cathedral churches of Exeter and Lincoln, and makes use of mechanical terms relating to their sound and quality, which, as I do not profess myself competent to explain their meaning, I have purposely omitted. It would indeed require a scientific lecture on music fully to comprehend this portion of the manuscript. Mr. Tomkins then goes on to describe the great gatehouse, the lavatory, dormitory, with many other portions of the cathedral and its precincts. From the description I have just quoted, it will appear that the clock or rather bell steeple was a building of no ordinary importance, both in structure and elevation, the latter exceeding the central tower of the cathedral (from the description, though it hardly appears to do so in the drawings), and rivalling the spire of S. Andrew's; I mean the ancient spire, measuring 231 feet, now replaced by its elegant and taper successor, which exceeds it in height by about 15 ft., but probably far beneath it in architectural beauty. We have reason to believe that this bell steeple was erected by S. Wulstan, who, while Prior of the church, before his episcopate, between A. D. 1052 and 1062, built a tower for the bells,—probably

the base on which the spire was raised. It survived the removal of the bells, or possibly a portion of them, only 273 years: for we learn that in the year 1647, the leaden steeple adjoining S. Michael's church was pulled down, and the materials sold for £617. 4s. 2d.; the principal part of which was given to repair several churches in the county, damaged in the civil wars. Dodderhill had £80, Castlemorton £80, and the rest in proportion. In a pen-and-ink drawing of the Cathedral, executed somewhere about 1670, in the Dineley MSS., the basement of this tower is represented in only one story, much less elevated than the battlements of the church, as heretofore described, probably the remnant of the destruction in 1647. Fuller, in his *History of Abbeys*, has given a rhyming translation of the Latin inscriptions on the bells in this steeple, which is quoted in *Green's History of Worcestershire*. The detached belfry, though not a general, has been far from an unusual feature in the ancient cathedral and conventual churches of this realm: the towers of the original Norman churches being for the most part low, and of lantern construction, rendered some other contrivance necessary for the bells. At Chichester, parallel with the west front, and a short distance to the north, stands a massive square tower 120 feet in height, the upper story octagonal, flanked with small turrets. At Salisbury formerly stood a tower, multangular in form, surmounted like that in Worcester by a leaden spire, with walls and buttresses similar to the chapter-house and cloisters, and a single pillar of Purbeck marble in the centre, supporting the bells and spire, with its leaden covering. Abbot Lichfield's tower, at Eveham, built in the latest period of Pointed architecture, stands in a line with the north transept of the destroyed Abbey church. There is a tradition also of one adjoining Tewkesbury Abbey; other instances probably exist; nor is the detached steeple uncommon in parochial churches. We have numerous examples in England, particularly in the eastern counties, and not unfrequently, but in a ruder form, in the county of Hereford. The round towers of Ireland, with their much-disputed origin and antiquity, invariably attached to religious edifices or their remains, claim some analogy with this subject. Nor must we forget the campanili of the Lombard churches in Italy, with their fine proportion and exquisite details of brick and marble, so well known to all admirers of ecclesiastical architecture, which, too, form some contrast to the single and rude edifices of northern Christianity, one of which we have attempted to describe in this paper."

Mr. W. White next read a paper "On Architecture, and its practical benefits to man."

The next day, the members and friends of the Society made an excursion to Kidderminster, upon which a paper was read by Mr. J. S. Walker; the monuments being described by Mr. Boutell and Mr. Bloxam. The party then proceeded to Chaddeley Corbet church, where Mr. Walker read a paper on its architecture and history. On their return to Kidderminster, Mr. T. H. Galton read a paper on the history and antiquities of the town.

LINCOLN DIOCESAN ARCHITECTURAL SOCIETY.

At a meeting held at Lincoln, on January 2, 1867, the Rev. F. Massingberd being in the chair, eighteen new members were elected, thus making a total of forty-three members who have joined the society during the last two months. It was announced that it was hoped his Grace the Duke of Newcastle would be able to preside at the spring meeting of the society, which is to take place at Lincoln, on the 26th of May and two following days, and that formal acceptances had been received from the Yorkshire, Northamptonshire, and Bedfordshire Architectural societies to the invitations sent to them to be present at the Lincoln meeting. A plan for the restoration of the tower of Croft church was exhibited, which was approved of; also the plan and elevation of a school establishment erecting at Wilsford, at the cost of Miss Cheney, under the direction of Mr. Charles Kirk, of Sleaford, which was much approved of; in addition to another set of plans for a similar scholastic purpose, on a much larger scale, by Mr. G. G. Scott, who is about to erect school-houses, masters' and mistresses' dwellings, and every necessary adjunct belonging to them, at the sole charge of the Rev. Basil Beridge, in his parish of Algarkirk, without any regard to cost, he seemingly being desirous of exhibiting an equal amount of liberality in favour of the educational cause as he has already done in that of church restoration. A most interesting point was also brought before the notice of the committee in reference to Croyland Abbey, it having been stated that, at a meeting lately held in that parish, an offer had been made by an architect of some note to save the fall of the west front, which has been in a most perilous condition for many years, by a proposed method of restoration which would not be so costly as had been anticipated.

SURREY ARCHÆOLOGICAL SOCIETY.

A GENERAL Meeting of this Society was held on Oct. 31, in the Great Hall of Lambeth Palace; the Bishop of Winchester took the chair.

Mr. Black said he had two papers on the list, and would begin with that which referred to the Library in the Palace. He then proceeded to read his paper "On the Title of the Palace and Manor of Lambeth," deducing the name Lambeth from Lamb and Hithe, the latter a place for feeding cattle; the same as Rotherhithe, Rother being the term for cattle.

The Chairman then called upon Mr. J. W. Flower to read "Some passages in the life of Archbishop Laud."

Dr. Young presented to the inspection of the members the Sacramental Cup which belonged to Laud, with letters and documents which authenticated its genuineness.

The Rev. Charles Boutell next proceeded to give an account of the most interesting objects in Lambeth Palace, which he proposed afterwards to point out to the members, and to illustrate. He was not aware of any existing account of the original Palace, but in the time of Edward II. it had become a magnificent pile, having a complete provision for a large establishment suitable to the taste and opulence of the time: he believed it was on record that Boniface and Becket contributed to the fabric. Archbishop Chicheley erected the Lollards' Tower, and repaired or built the Great Hall. Archbishop Stafford built the Stables, and Archbishop Morton the Great Gateway. Cranmer added to the Palace, and the library was increased by Abbott and others, the library having been founded by Bancroft, with the stipulation, that if Lambeth should ever cease to be the residence of the Primates, the books were to pass to the University of Cambridge. This stipulation was claimed some time afterwards by the University, but the literary treasures were re-collected, and again restored to the library. The chapel was decorated and repaired by Laud. This chapel was connected with deeply interesting associations, for in it the Archbishops of Canterbury had been consecrated. This building not only became of surpassing interest archæologically, but it presented a striking example of gothic architecture of that period, and one of the articles of impeachment against Laud was that he put in the windows of stained glass in the chapel, which windows were presumed in their painting to have reference to Romanism. But Laud's answer to this was, that he did not take the subject from the mass books, but from the fragments of the windows that still remained. In this respect, then, Laud might be claimed as an archæologist. The chapel was finally restored by Archbishop Howley, but not a fragment of the ancient glass could be discovered. Next in interest to the chapel, was the hall, which was destroyed in the time of the civil wars. Archbishop Juxon rebuilt the hall on the site of the old edifice, and in the windows of the library and in the lead work would be found many interesting relics. The Lollards' tower was not the least interesting portion of the Palace. The small room at the top of the tower, in which prisoners were confined, was the most interesting of all. The dimensions were 12ft. by 9ft., and 8ft. high. The room was lined with rough massive planks of wood; there were two small windows, the door was 21 inches in width, clamped strongly with iron, having an aperture through which food was conveyed to the captives. There were eight iron rings connected with the planks, and in various parts incisions and scratches were to be seen, evidently made by the prisoners confined there. Cranmer's motto was legible, but it was impossible to say whether he had ever been a prisoner there. The next chamber was that in which D'Oyley and Mant carried on their valuable labours. Under that room was the "post room," so denominated from a pillar or post supporting the ceiling in the centre of the room. The gate-house was occupied by the porter and the secretary, and in a fire-proof apartment were deposited valuable manuscripts. The pictures also were a most interesting collection, containing portraits of former Archbishops down to Howley, together with many other interesting and valuable historical pictures.

Mr. W. W. Pocock read a paper "On the recent discovery of the remains of a Roman Villa on Walton Heath."

Mr. G. R. Corner read a paper "On two deeds executed by Elias Ashmole, for the conveyance of his house in South Lambeth, in the reign of Charles II."

The concluding paper was by W. H. Hart, Esq., F.S.A., "On the History of the Manor of Hatcham."

LEICESTERSHIRE ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY.

A MEETING was held on October 27th.—G. H. Nevinson, Esq., in the chair. In conformity with recent arrangements of the Society, this was a meeting open to all the members and their friends.

Mr. Thompson produced a manuscript belonging to the Leicester Town Library. Though lettered on the back as a manuscript Missal, it appeared to be a series of Homilies in English upon the Gospels for the Sundays and Holy-Days throughout the year. The date of it is probably the fifteenth century. It may have been used in one of the Religious Houses of Leicester before the Reformation, and shortly after the dispersion of their books have found its way into the Town Library, which contains other valuable manuscripts.

Mr. Webster exhibited some fragments of glass Mosaics, which he picked up in the mosque of S. Sophia, Constantinople, in the month of June, 1848, from among the rubbish lying on the floor of the building, which was then undergoing repairs. They were bits of glass, of different colours, some of them gilt, roughly embedded in plaster. The gilding appears to have been effected by gold-leaf being introduced between a thick and a thin layer of glass. Wyatt, in his "Mosaics," says that glass Mosaic came up at Constantinople soon after the seat of the empire was removed thither, which was A.D. 329. These specimens, to judge from the rudeness of their execution, were perhaps of the age of Justinian, who rebuilt the church of S. Sophia A.D. 531-53, on the site of two former churches which had been burnt down.

Mr. T. Nevinson laid before the meeting some photographic views, from Pisa and Florence.

The Chairman reported to the meeting the result of some further excavations in the Abbey grounds at Leicester, by which the foundations of old walls have been exposed to view; but at present it was impossible to assign them to any particular buildings of the Abbey. His remarks were illustrated by two plans by Mr. Millican.

Committee Meeting,—G. H. Nevinson, Esq., in the chair.

James J. Jaques, Esq., of Birstall House, was elected a member.

A discussion followed respecting the expense of the Society's share in the volume of Reports and Papers for last year, issued jointly by the Northamptonshire, Yorkshire, and other Architectural Societies. It

appeared from the correspondence read, that the book might be got up by a printer in the country equally well, and at much less expense than as at present in London. There is also considerable difficulty in arranging satisfactorily the several amounts to be paid by each Society; the Yorkshire Society, for instance, having incurred a heavy expense for the illustrations accompanying its papers, from which each Society derives equal benefit. Mr. Thompson gave notice, that at the next meeting he should propose that the Leicestershire Society withdraw from its present connection with the above-mentioned publication, and print annually for the members a volume of their own papers and proceedings.

Mr. Gresley informed the Committee that Stukely's Account of Croyland Abbey, read by him at the General Meeting last year, and printed at their request, was now completed.

NEW CHURCHES.

S. —, Nash, Bucks.—This church, designed by Mr. Street, comprises nave and chancel, north aisle, and a north aisle to the west end of the chancel. It is admirably arranged, both ritually and, for the congregation. The only door is at the west end of the north aisle. The north aisle is spanned by arches springing from each column of the nave arcade; and thus externally the aisle is roofed with transverse gables, four in number; a clerestory window (a quatrefoiled circle) being pierced in the nave wall between each roof. The style is an extremely Early-Pointed, very well carried out, especially in the window tracery and the arcade. We rather dissent from the fanciful arrangement of the draining of the aisle-roof:—the gutter between each roof is conducted by a stack-pipe to the set-off of a low buttress immediately below it; down which set-off the water is conducted in an open gutter to a gargoyle at the bottom. A double bell-cote on the western gable is very well managed: the window below it is made up of two broad lights with a foliated circle above, all contained in a large constructional arch. We have seldom seen a better church: though we hesitate in commending this method of roofing an aisle, with transverse gables, especially in a rural situation and in a building of comparatively small scale. The details of the fittings are very good.

S. —, Saltley, Warwickshire.—We have been greatly pleased with the proposed completion of the tower of this church by Mr. Street. The original building is a modern one by another architect, already reviewed unfavourably in our pages. The tower, according to the proposed design, is made to terminate in a dignified belfry-stage with richly embattled parapet. There is also an octagonal corner turret, projecting above the tower and capped itself with a dwarf pyramidal spirelet, having pinnacles at the angles. Within the tower parapet is a rather lofty and exceedingly picturesque saddle-back roof, with a

singularly elegant ridge crest, and a light metal corona surrounding it at mid-height. The treatment of the lead-work in this design seems to us very noticeable.

S. Mary, Hawridge, Bucks.—Mr. White is rebuilding this little church. It comprises merely a nave and chancel, with small north-east vestry. The arrangement is thoroughly good, and the prayers are read within the chancel. The style is First-Pointed; the windows being trefoil-headed lancets, and the east window a tall unequal triplet. The material is brick, banded rather too much in the fashion of domestic work. The lower part of the internal walls is also of red brick in the natural state. The panelling between the north of the sanctuary and the vestry has also a somewhat secular look. The porch is open, of wood: and a small square bell-cote is framed from a tie-beam at the west end of the nave. Altogether this is a very effective little church.

S. John Evangelist, Highbridge, Wiltshire.—Mr. Norton has designed this new church, and has thrown into it some conspicuous particularities. The plan comprises a nave 53 ft. 6 in. by 20 ft., a chancel 27 ft. long, a porch at the extreme west end of the south side, over which stands the tower and spire, a north aisle with north-west porch, and a north chancel aisle (two-thirds the length of the chancel). The style is First-Pointed, all the windows being exceedingly thin lancets, either singly, or in couplets, or (as in the east and west gables) in triplets. There are two sorts of stone used in the walling, two horizontal courses of a red colour being introduced. The roofs are also banded in colour; and so is the spire, an octagon rising, like a German example, from four gables, in each of which (in the belfry stage) is a rather cumbrous shafted triplet window. The interior arrangement is good: the chancel is stalled in two rows; the pulpit projects, like an ambon, on the north side, from the level of the chancel floor, and a lettern projects in like manner on the south side. The north chancel-aisle, opening by two arches into the chancel, is divided by a screen into an organ chamber and a vestry. We should have preferred a more distinctive treatment of these appendages. In the general design we may commend especially a good trefoil-headed door in the tower, and the external east end, where the triplet is pierced in a continuous arcading, with an octofoil circle above. The vesica-window over the western triplet would have been better away; it looks made to match the opposite end. The porch story of the tower is groined in stone—a low vault with ribs: and the belfry-triplets are provided with the local pierced stone tracery instead of louver-boards. The roofs are unpretending. But the special feature of the interior is the arcade. Here five well proportioned arches are supported by thin couplets of shafts, set transversely to the axis of the church, instead of a single shaft or pier. This is of course a hint borrowed from some of the beautiful cloister arcades of the Southern-Pointed: but surely it is here most infelicitously applied. In fact the shafts are wholly out of proportion to the superincumbent arches and the wall above them. Mr. Norton has felt that he must make them as short as possible, lest they should become mere spindles—(every column has some fit relative proportions)—and ac-

cordingly has mounted them on large plinths. But the device is unsuccessful. The shafts appear to the eye insufficient to support the superincumbent weight, and are wholly disproportionate to the wide-spanning constructional arches which they support. We do not deny a certain piquancy of effect in perspective, as shown in an illustrated sketch of the interior, given in the last occasional report of the Church Building Society; but we cannot approve of this innovation. The internal details are good. The pulpit is of stone, with marble shafts, and much polychrome is introduced, seemingly with very successful effect.

S. Stephen, Snenton, Nottingham.—Mr. Place has designed a church for this parish, which has some notable features, though its total cost is not to exceed £2400. The material is to be the local stone, with Ancaster stone for the dressings. The plan embraces a clerestoried nave of unusual height, with two aisles, a western tower, chancel with sacristy and organ chamber at its north-west side, and a south-west porch. The nave measures 73 ft. by 20 ft., the aisles being 12 ft. 3 in. broad: the chancel is 38 ft. by 20 ft. The style chosen is late Middle-Pointed—a little less pure than we should have liked to see it; the detail however is pretty good, especially in the clustered shafts of the arcade. But the tower is less successful. Mr. Place has aimed at a dignified type of tower; and there is merit in the large belfry stage. But the middle stage is poorly treated; and the capping, a ragged looking embattled parapet, without pinnacles or any relief but some useless gurgoyles, is a failure in effect as well as unsuitable to the style. The proposed arrangements are good, except that there are three rows of benches on each side of the chancel; and the area, seated throughout, and designed to hold 820 persons, is awkwardly divided by the cross passage.

S. James, North Cray, Kent.—This church is about to be rebuilt entirely from the designs of Mr. E. Nash; the present building being a small and inconvenient structure. The new plan comprises chancel, nave, and two aisles,—the western end of the northern one forming the lower story of an engaged tower. There is a spacious vestry—though without an external door—at the south-west of the chancel; and a north-west porch. The only other door is at the west end of the nave; which is surely an inconvenient position for a small building. The style is Geometrical-Pointed, but with some tendencies to a later development. In the external view, we are pleased with the broad-spanning roof embracing nave and aisles, which is covered with tiles, without copings, and with a metal cross; while the chancel gable has a stone coping and stone cross. The spire is an octagonal broach covered with shingles; and would look very well if the tower were higher. There is here the very common fault of an engaged tower—that the belfry stage is not clear above the crest of the nave roof. The porch is an open one of timber. The internal arcades are good—of purer detail than the window tracery. We should suggest, however, a better base for the piers of the chancel-arch. The cusping of the windows would be improved by being made bolder; and the east window—which is of three broad lights with two very thin intermediate lights dividing the broader ones—is far less successful than the rest in the church. Surely the

multiplication of monials without a corresponding breadth of glazing is a mistake in designing a window; of which the primary purpose is to admit light. The treatment also of these closely adjacent monials when they diverge into the tracery—though in this case (we are bound to say) managed with much ingenuity—of necessity introduces a later type of treatment. As to internal arrangement—the chancel has two longitudinal benches on each side; but those on the south side are divided midway by the vestry door; the westernmost portion being treated as reading-pew, with desks facing north and west. This is so far good, as that it causes the prayers to be said in the right place; but the reading-pew seems here made too conspicuously different from the other chancel-seats; and the position of the vestry door would be fatal to the proper choral use of the chancel. This door should go further east. The nave and aisles have open seats, which, however, are awkwardly faced north and south at the east end. Some children's benches occupy the extreme west end. The font is under the tower arch, opening into the aisle. Altogether this is a hopeful design.

S. Bartholomew, Graham's Town, South Africa.—This is an interesting design, by Mr. White. The building is to be wholly sent out from this country, it being difficult to build properly on the spot. The nave is 50 ft. by 24 ft. 5 in.; the chancel 26 ft. 3 in. by 16 ft. 6 in.; and there is a wooden south-west porch, and a vestry at the north-east of the chancel. The arrangements are thoroughly good: the pulpit projects from the screen on the north side. The window-arches are of moulded brick; but the monials are of wood, with that horizontal transome at the impost which Mr. White affects. The east window might, we think, have been a more pleasing design: the interval between the lights and the strange-shaped opening above is too great.

Notre Dame, Borgherhout, Antwerp.—This church built in a suburb of Antwerp by M. Berkman has existed about ten years. It still however possesses interest to an English Ecclesiologist as a rather early specimen of the continental movement. It is cruciform, and in dimension about equal to a new English church of the larger sort, though of greater height. The material is red brick with stone dressings. The first thing which displeases is its showfrontiness. While, as we shall see, much decoration has been spent on the façade, the sides which are conspicuously in evidence are almost as bald as a stable. The style of the church is an insipid reproduction of the current Flamboyant of the country, not even avoiding some of its most manifestly objectionable features, i.e., while the aisle windows are feebly traceried, the clerestory is wholly devoid of tracery. The west front pyramidises, thanks to a sort of screen building which masks the real western termination of the aisles, as if the whole church were under a span-roof, the gabling being stepped with little pinnacles poised at the angle of each step. On the apex of the gable stands an octagonal lantern growing into a spirelet. This front is built of brick and stone in bands. The large central doorway is double, and carries a rood in the tympanum. The arch is feathered. There are likewise two flanking doorways. Internally we find a nave of four, and aisles of five, bays, the western construction so far intruding into the church. The pillars are clustered, the front moulding at present stopping short in each case in anticipation of its

dying into a pedestal to bear statues in the spandril, one only of which, —an attitudinising figure—is completed, while the other mouldings are continued round the arches without the intervention of any capital; for which treatment, however objectionable, it is fair to say the precedent is found in Antwerp Cathedral. Shallow panelling supplies the place of a triforium; and the church is vaulted throughout in plaster. As we have said, the clerestory is untracied, while the aisle windows contain thin flamboyant tracery of three lights. The whole of the interior being built up of brick, is painted stone colour. The transepts are shallow and terminate in eight-light windows. The chancel is of one bay with a five-sided apse, containing long two-light windows. The chancel-screen or rail is of marble of a poor design, and stands forward two or three feet to the westward of the arch, so that it is actually possible to get into the chancel by turning its corner north or south. The altar in marble is a bad design, like a sideboard, with a carving of the Entombment under, and an overgrown constructional superaltar behind. The old stalls of painted wood from the chapel which this church has succeeded are still in provisional use. The most eastern window of the apse was filled with painted glass by M. Capronnier when we were there, and that for the four remaining windows expected immediately. This work shows a manifest imitation of the Munich School. The chancel is flanked on either side by a shallow chapel opening each into its respective transept. They each contain an elaborately carved, but not very successful, wooden altar and reredos by M. Storms. The chapel to the north is painted, but not very harmoniously, while the diaper on the wall resembles a light green papering. There are symptoms of a commencement of colouring in the south chapel and in other parts of the church. Both chapels have painted windows by M. Capronnier. The huge (being Belgian) pulpit, by M. De Rieter, is not yet finished. It has cost 12,000 francs, and is to cost 6,000 more. It is of wood. Sitting figures of the Evangelists encircle the base, while the vast canopy soars up to the roof crowned with a statue of the Blessed Virgin. The niches about it are still empty. The Baptistry is a little room shut off at the west end. This church has clearly cost much money; its style moreover shows a most commendable protest against the pseudo-classical tradition. We wish therefore that we could have praised it more. But truth compels us to state that it is a dull, tame mass of mediocrity. Even for the time when it was built it is remarkably inferior to the best contemporaneous churches in England, whether built for our own or the Roman Catholic Communion. We were the more disappointed with what we saw from our attention having been attracted to it by a laudatory notice in the *Builder*.

NEW SCHOOLS, PARSONAGES, &c.

Blythfield, Staffordshire.—Mr. Street has built a school and residence here in memory of Lady Bagot. The material is red brick, with bands and ornamental patterns of stone and black brick. The school-

room, intended to be divided by a curtain, has separate entrances for boys and girls. It is surmounted by a pretty spirelet for a bell. There is a good class-room : and the master's house is very well designed, and has three bedrooms.

Industrial Schools, Little Gaddesden, Herts.—This group of buildings, comprising school-rooms for boys, girls, and infants, a residence, and also a kitchen and a work-shop for the industrial department, is excellently designed by Mr. Street. The material is red brick with horizontal bands and patterns in black : the style is of simple Pointed character, the windows having stone shafted monials. The grouping is very successful, and the effect very picturesque, without the sacrifice of practical convenience. We were especially struck with the effect of the external brick wall, pierced at the height of a few feet in a broad arcade, with stone shafts and a handsome horizontal cornice, and have seldom seen this feature more admirably treated. A low square brick tower, with bifurcated brick battlements, is another reminiscence of North Italy, which however beautiful in itself, is less appropriate for its present destination.

Alms-houses, Little Gaddesden, Herts.—An excellent design by Mr. Street. There are six houses on each side of a central projecting dining-hall. Nothing could be simpler than the treatment, but the effect is very good. The dining-hall has a bell-cote rising from the middle of the ridge. In this climate, and especially for aged people, covered ways or cloisters seem to be especially suitable for alms houses ; but Mr. Street has not adopted the idea in the present instance.

Parsonage, Coopersale, Essex.—There is much originality in this design of Mr. White's ; and the house inside is well planned and convenient. But the external result is more whimsical than effective, owing to the somewhat exaggerated use of vari-coloured bricks. And is not the invariable employment of wooden frames and monials for windows becoming open to the charge of mannerism ?

Vicarage, Haydon, Lincolnshire.—We are not able to praise this design by Mr. White so much as the one last noticed. Advantage is taken of an inequality of level to gain some effect ; but the exterior is not pleasing, and the arrangement seems far from convenient. We must always protest against the inadequate size of the "study." Here it is only 15 ft. 6 in. by 12 ft.

Ramsbury, Wilts.—Mr. White has designed a pretty group for this village, consisting of school-rooms for boys and girls, separated by a house for the master. The arrangements are good. Each school-room has a spacious cloak-room and a class-room attached, and the windows are judiciously placed. We should have liked to see some lavatory provided ; and we think the offices for the boys and girls had better be more widely separated. The interior is of the greatest simplicity, of brick, banded, and with windows framed in wood, in dormers with hipped gables. The moulded chimneys are pleasing : and the fire-places, of coloured brick well treated, deserve notice.

CHURCH RESTORATIONS.

All Saints, North Moreton, Berks.—This church, containing tower, nave, south aisle, chancel, and a very large south chancel-aisle, equal in size to the chancel itself, is about to be thoroughly restored by Mr. Street. Some ancient returned stalls occupy the proper chancel: the rest of the church will be arranged properly; and some forms for children placed in the chancel aisle, of which the original altar-part will be left unoccupied. The architectural detail of the church, especially of the very early Third-Pointed chantry, is particularly good, and will be carefully retained and restored. The new roofs seem however rather spidery, from their small scantlings; and the nave has ugly tie-beams. We do not greatly admire the shape of the new reredos; and, in the interest of the future choristers, we protest against the loose curtains which occupy the remainder of the east wall, north and south of the reredos. Curtains afford a cheap and handy expedient for improving the effect of an unrestored chancel: but no one who has ever sung in a choir would hesitate to pronounce the absorption of voice by loose hangings a most serious objection. The new woodwork is good, especially the half-high chancel screen, and the pulpit, at its north side, though the latter is somewhat fancifully complex in its design.

S. Michael, Cadbury, Devonshire.—Here an unpretending building, comprising nave and chancel of uniform plan, separated by an arcade of four from a north aisle, which, under a separate gable, reaches nearly to the east end, is rearranged and repaired by Mr. White. The architect has formed a choir by placing a screen at the easternmost arch of the arcade, and has fitted the whole area very correctly; the seats in the quasi north chancel-aisle all being made to face the east. We greatly like the simple but effective windows which replace the present miserable insertions.

S. Mary, Chelsfield, Kent, is about to be restored by Mr. E. Nash. The building is of very early date, and comprises nave, chancel, tower (forming a kind of transept) at the north-east of the nave, a sort of inchoate aisle, of two bays, on the south of the nave, westward of which (about midway in the total length of the nave) is a south porch. Mr. Nash purposes first to clear away the accumulated earth from the walls, and then to strengthen the north wall and the west end, which have bulged a little, by buttresses. The south wall of the short aisle is to be rebuilt, and the western arch of its arcade to be renewed; while the restoration of the original gable over this chantry—for it is really only a chantry—will reveal a long-hidden single clerestory window, and enable the architect to get rid of two modern dormer-windows in the nave. The west door, which is now smothered in cement, will be restored from sections, in the possession of the architect, representing the original mouldings before their obliteration. The tower will be thrown open to the church; and we are much pleased with the suggestion of replacing the decayed wooden stairs to the belfry by an open

iron staircase. There is no reason why iron stairs in belfries should not be made even more ornamental than the stone one at S. Maclou, Rouen. The vestry is to be re-built at the north-west of the chancel. But the architect has not provided any external door. In the absence of drawings, we are doubtful whether the existing chancel-arch of so ancient a church should be sacrificed as now proposed. It is further proposed to scrape off the whitewash, renew the windows, and lay down a tile pavement; besides open seats in the place of pews, and a better arrangement of the chancel. We should be glad to hear that this interesting restoration were carried out; but great care is necessary in altering a building of such antiquity.

S. Bodvan, Llanaber, Merionethshire (near Barmouth), is known to many Welch tourists as one of the most interesting architectural remains in that part of England. It is an excellent specimen of a church designed for a most exposed position on the sea coast. The original shell is a severe First-Pointed building, with clerestoried nave and aisles, south-west porch, and chancel:—a frightful modern excrescence, as a quasi-transept deforms the north side. The clerestory windows, broad plain lancets, remain; as do some in the chancel, especially the tall *single* lancet at the east end. The internal arcade is strikingly fine: huge cylindrical shafts with early flowered capitals. The chancel-arch is a good specimen of rude early clustering. The south door is a First-Pointed work, deeply recessed and shafted, and of great interest. The whole internal level has been raised, and the bases of the piers concealed; and outside, after the fashion of Wales, the churchyard has greatly accumulated, especially towards the east end. The west wall, sustaining a bell-cote, is modernized and ruthlessly buttressed, but is almost dilapidated from exposure to the south-west gales. No church required, and few churches deserved, more careful restoration. The task of furnishing a design has unfortunately fallen into incompetent hands; and we have rarely seen anything more wretched than the proposed “restorations” by Mr. T. M. Penson, of Chester. We earnestly hope that he will not be allowed to carry his designs into execution. Of course he removes the addition; and he accommodates 204 people within the original plan of the church, after screening off the north-east angle of the north aisle for a vestry. He proposes to rebuild the whole western façade and the south porch, besides replacing a number of lancets, and—in the chancel—windows of three adjacent lancets, which seem most unsuitable to the type of the old work. The new west end is of the most “cockney” description: two lancets, quite unlike the old ones in proportion, are divided by an ill-designed buttress, while an exaggerated and top-heavy bell-cote is corbelled off at the gable. The new porch is of the same pretentious kind, and the outer arch, instead of being a modest contrast to the noble inner doorway, is a vulgar rival to it in richness of detail. It does not appear that Mr. Penson has attempted to restore the old internal level.

NOTICES AND ANSWERS TO CORRESPONDENTS.

SINCE our last number appeared we have received the intelligence of the death of one of the greatest of French Ecclesiologists, the Père Arthur Martin, S. J., who died very suddenly at Ravenna, on the 24th of November, while pursuing his studies in that city. It may be in the recollection of several of our members that Père Martin honoured our tenth anniversary with his presence, on the 10th of May, 1849, when he read a short paper upon the Patriarchal Chair of Canterbury, which appeared in the subsequent *Ecclesiologist*. Although he felt himself bound to decline being enrolled among our honorary members, he continued on terms of personal friendship and communication with several members of our committee. The principal literary works of Père Martin (a native we believe, of Brittany), are the magnificent "*Mono-graphie des vitraux de la Cathédrale de Bourges*," and the "*Mélanges d'Archéologie*," both written in concert with Père Cahier, of the same order. He also did good service to ecclesiology, *rebus agendis*, both as a frequent member of commissions, a practical architect, restorer, and designer of instrumenta. It may be remembered that the plate and pastoral staff which Poussielgue Rusand exhibited in 1851, were designed by Père Martin. The last occasion upon which he appeared prominently before the ecclesiological public, was as one of the Lille commission; and we may now state, that it was a communication from him to one of the members of our committee which led to that publicity being given to the competitors in England, out of which we believe arose the triumph achieved by our architects.

Another death has lately occurred of interest to ecclesiologists, that of the veteran author familiarly known as "John Britton," one of our honorary members. With ecclesiology in its most technical sense, John Britton had little sympathy or acquaintance. But it is undoubted that his elaborately illustrated works were among the earliest of the causes which led to that revived appreciation in England of mediæval ecclesiastical architecture, of which ecclesiology is the complete expression. For that let John Britton be honoured in the *Ecclesiologist*.

To the Editor of the Ecclesiologist.

SIR,—It seems to me that modern architects need you to remind them of the invariable rule of old work, that in fitting arches to the capitals of piers, the soffit of the arch must be in the same plane with the uppermost member of the *bell* of the capital. The abacus mouldings alone should project. I have seen the interior effect of several new churches spoilt by recessing the arch too much. I may mention S. Michael's, Soho, near Birmingham, as an instance; it gives the columns the effect of posts.

Your's obediently,

E. S.

We have received No. 6 of the *Records of Buckinghamshire*, containing a continuation of the papers on the desecrated churches of the

county; a paper on Upton old church, illustrated by a sketch of an interesting fragment of sculpture there found; a notice of Chetwode church, with two sketches; and papers on Drayton Beauchamp, and (by the Rev. A. Baker) on the Incised Crosses on the Chiltern Hills. There are, besides, the official records of the Society's proceedings; including the useful novelty of a conspicuous 'posting' of the members whose subscription is in arrear. This is a very valuable though unpretending publication.

We have received a very courteous communication from Mr. C. Barry, explaining that the architecture of his church on Haverstock Hill, noticed in our last number, was cut down against his will, to meet expense. Mr. Barry has, in an excellent spirit, taken active steps to remedy this by rich and correct fittings and decorations, some of which exist in the church, and were noticed by us.

Memorial Church, Constantinople.—We are glad to learn that forty-six competitors have entered the lists for this important work.

The letter to the Bishop of Ely, by the Rev. J. W. H. Molyneux of S. Peter's, Sudbury, on the "equal rights of all classes of parishioners to the use of the Parish-church, and the unchristian results of the appropriation of seats," is a spirited protest, and should have been mentioned by us before with special commendation. It has just reached a second edition.

The new dogma has produced a rather curious controversy among Roman Catholics. The Bishop of Bruges (Mgr. Malou), who has rather distinguished himself as a promoter of ecclesiology, has published a treatise upon the iconographic representation of the "Immaculate Conception." In it the Blessed Virgin is to be shown with bare feet, and without our Blessed LORD. This suggestion has been answered by Père Cahier who (*pro tanto*, defending a position with which we must sympathise) argues that, till the Renaissance, the Blessed Virgin never appeared without our LORD in her arms, owing, as she does, all her honour to being His Mother. M. Claudius Laverge, in the *Univers*, attempts a feeble answer to the learned Père. The *Observateur Catholique* remarks that it has only an incidental interest in the question, but yet cannot help thinking that S. Anne ought to have a place in the representation.

The French Episcopate are beginning to take an intelligent interest in church building and restoration. The Bishop of Rodez has lately published a pastoral on the subject, which reads almost like one of our tracts to churchwardens, so minute is it, not only in its recommendations of Middle-Pointed, correct fittings, &c., but in its practical directions to get rid of whitewash, prevent damp, and so forth. In the pastoral, too, of the Bishop of Gap are some observations on the right side.

Among the signs of the times, we must call attention to a remarkable article on Religious Art in the *National Review*.

Several small organs have lately been erected in the chancels of churches by Mr. Nelson Hall, of Upton Scudamore, near Warminster.

The organist is seated in the stalls, facing the same way with the rest of the choir, with the sound-board and pipes above his head. This plan, we believe, was suggested by the Rev. John Baron, rector of the above-named parish. The organ built by Mr. N. Hall for the parish-church of S. Mary, Upton Scudamore, consists of only one stop, an open diapason of large scale, with a compass of four octaves, from C to C³. The organ lately erected by him in the chapel of the college at Cuddesden has two stops, a stopt diapason and an octave dulciana, which form a very good accompaniment for a small number of voices. We think it desirable, even in parish-churches of no great size, to allow three stops, namely, open diapason, stopt diapason and principal, each of full compass. This will enable the organist to give that variety of strength and character to the accompaniment which is important for the Te Deum and Nicene Creed, and still more so when the Psalms are chanted. Mr. Hall estimates the cost of such an organ, with a compass of four octaves, at £55 or £60. A set of double stopt diapason pipes for the pedal keys would be a valuable addition.

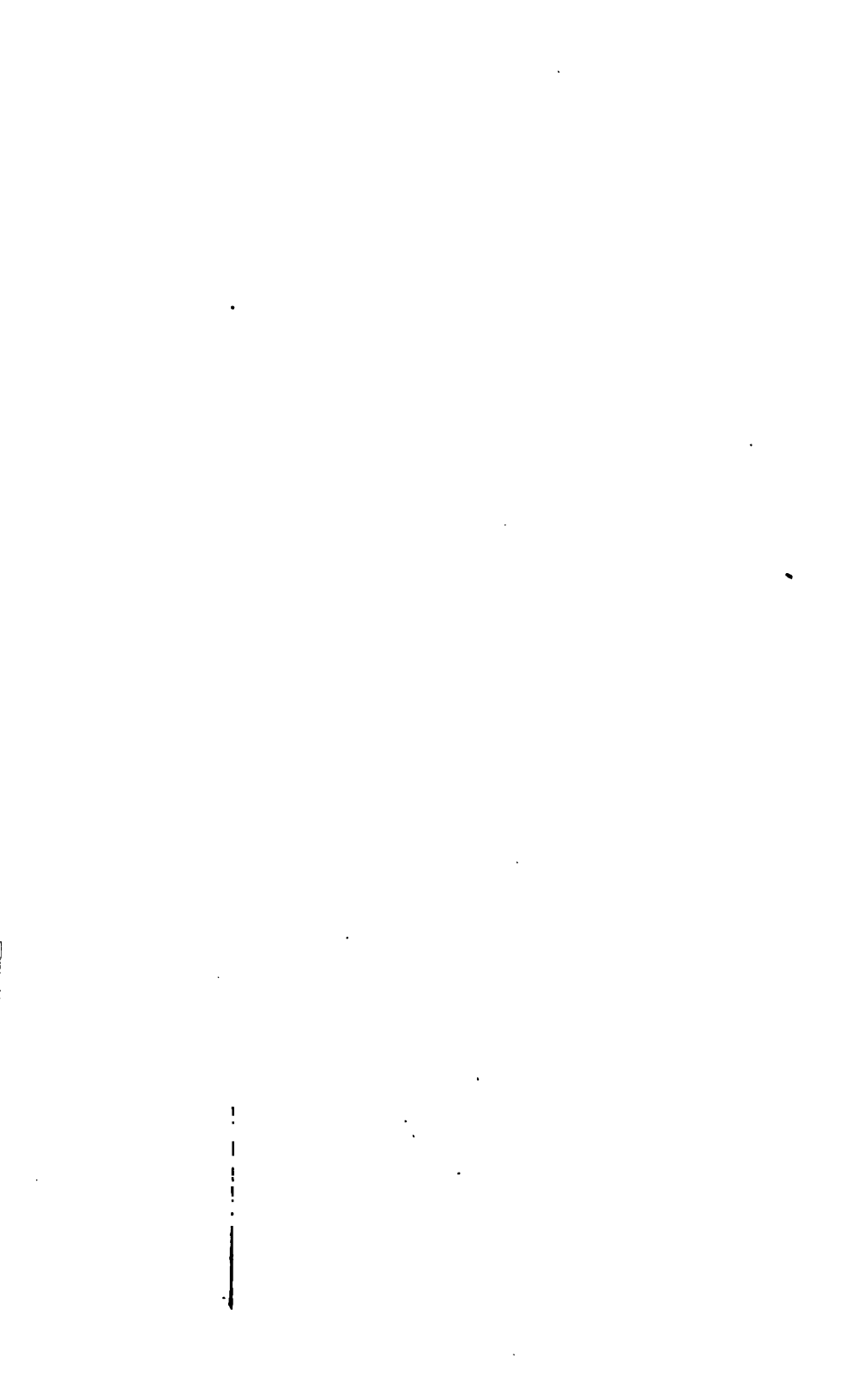
The Hall of the Sydney University—a noble room of good Third-Pointed design, by Mr. Blackett, whose name, in connection with Australian church architecture is favourably known to our readers, will present, we should say, when completed, a much more magnificent *tout ensemble* than any similar building in Europe. All the windows are to be filled with stained glass; each light containing a figure. The subjects are to be the English Sovereigns, the founders of all the Colleges in Cambridge and Oxford, and the most conspicuous names in English literature. Mr. Clayton has been commissioned to draw the cartoons; and we have been greatly pleased with such of them as we have seen.

A very interesting memorial window to the late Bishop Monk is about to be placed in Stapleton church, of which his lordship was the munificent re-builder. It is a three-light window. In the middle light is a representation of our Lord in Majesty, and, kneeling at the foot, is the figure of the late Bishop, who is humbly offering, as founder, a model of the restored church. The side lights are occupied by figures of S. Peter and S. Augustine, as representatives of the two sees over which the late prelate presided. The cartoons are by Mr. Hardman, the specific treatment of the design having been prescribed to him.

A correspondent sends us a sketch of an almsdish which he has had made, in which there is a contrivance for concealing the alms given by means of a false bottom, beneath which the coins will fall. It is quite possible that this arrangement might be useful in cases where collecting bags are objected to.

Our correspondent H. S. L. regrets that a temporary separation from some necessary books has prevented him from continuing his letters in our present number, and from making some reply to the strictures of his opponent.

A second paper on "Glass-Painting," and also one on "Eclecticism," are unavoidably postponed.

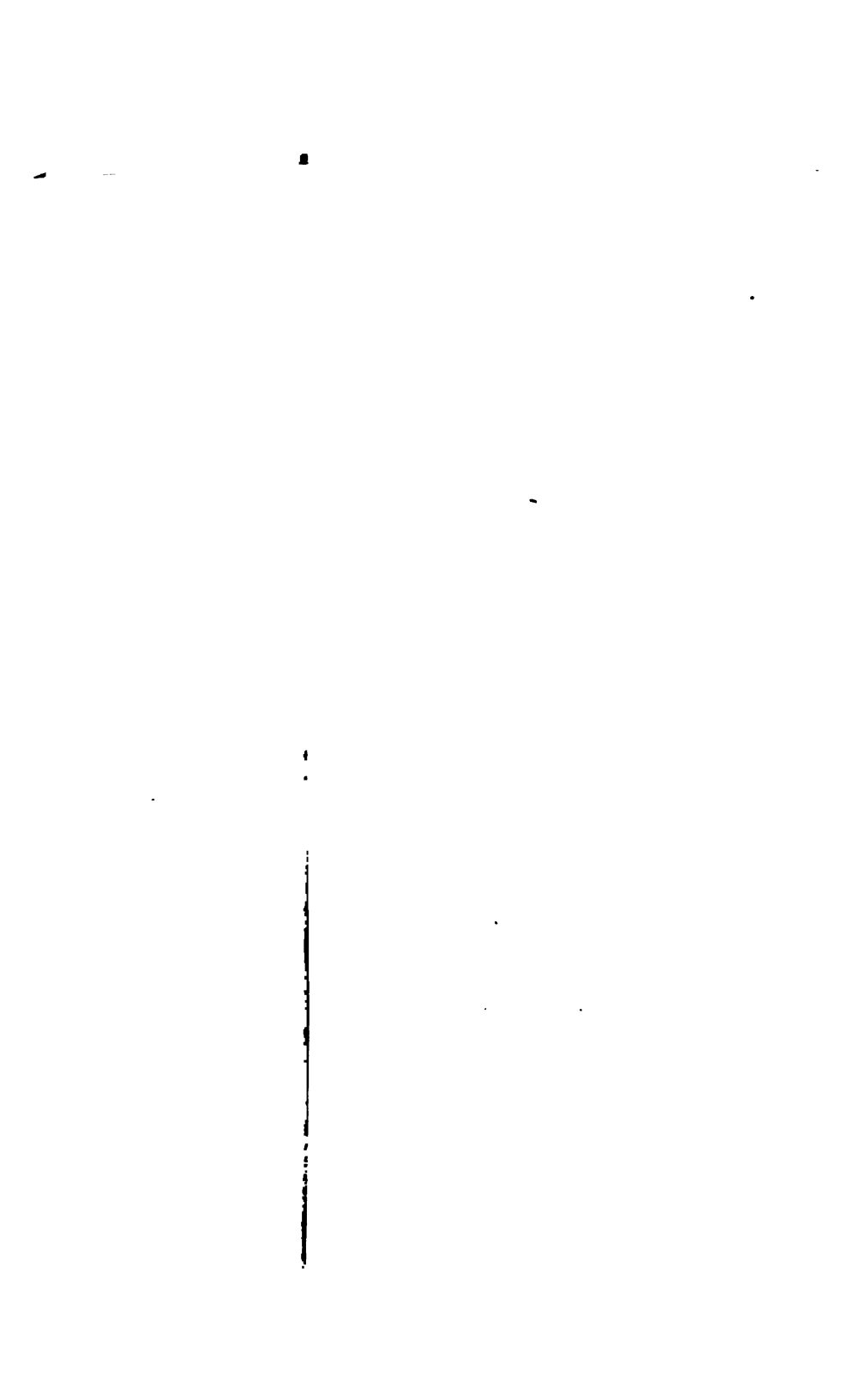




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THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

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SOME REMARKS ON GLASS PAINTING.—No. II.

IN a former paper an attempt was made to ascertain some of the causes of what seemed to be an evident fact,—the general inferiority of the present state of glass painting, whether looked at in itself, or when compared with the progress made in other branches of ecclesiology. It was suggested, that one chief cause of this inferiority might lie in a misapprehension, on the part of glass painters, of the true object at which they should aim: their object seeming to be, in one case to imitate, merely, as closely as possible the works of former ages; in the other to introduce into our churches an entirely new style of painting; the chief object of which appears to be the production of large picture-windows. And in the attainment of this end all thought of the nature of the material on which they have to work—the ends and uses for which windows are required—the constituent parts of the windows themselves, as the mullions, &c.—are entirely lost sight of, or are sacrificed to the one idea of producing a picture. And were this all that were done it would be enough, and more than enough, to be the condemnation of any school that made this its chief object. But neither is this all: the pictures themselves are often conceived in anything but a religious spirit; they are not the expression of any religious feeling as pervading the mind of the painter, nor of any which it is his object to excite in the minds of those who look upon his work. They are merely representations of certain facts given with a rigid historical accuracy, and suggestive of no other idea than the thought of the accurate study which must have been required to enable the artist to be so very rigidly correct in his costumes, and in his representations of the customs of the period, down even to the minutest detail.

Glass painters then, according as they manifest this or the other tendency, though they work with the same materials, and have ostensibly the same object in view—the production of stained or painted

windows—yet contrive to separate themselves into two very distinct and opposing schools, the productions of each of which most widely and plainly mark the difference between them.

This is a fair representation of the generality of glass painters. Some few there are who seem inclined, at times, to break away from such self-imposed restraints, and appear, either consciously, or unconsciously, about to realize somewhat of a glass painter's true end; others again seem to vacillate uncertainly between the two schools, working sometimes according to the canons of one, sometimes according to those of the other, as either their own fancy, or the caprice of well meaning but ignorant patrons suggests.

Now it is evident that so long as this state of things continues there is an end of all thought of realizing amongst ourselves a really good and effective style of glass painting. So long as our glass painters are content to be mere copyists on the one hand, or endeavour on the other to introduce a style of painting which is wholly at variance with every association connected with the buildings for which their works are designed, and which has besides the additional fault of losing sight of the essential difference between pictures and windows;—so long shall we be without any really good work:—good, that is, not merely in regard of depth and richness of colour, or of correct delineation of form; but good in respect of approaching,¹ or not approaching, the true end of all such painting, viz., the production of such windows as shall, in their degree, assist, not interfere with, the thoughts that naturally crowd in on a devout mind, when it feels itself in the house of God.

The first step then towards the attainment of such an end must be a clear apprehension, in the mind of the painter, of what the true end of his art really is; for until this is clearly understood, it is in vain to look for any steady or successful advance; there can be only vain and desultory effort, and sometimes—though but rarely—chance attainment of the end. Next, there will be necessary a no less clear apprehension of what are the means for the attainment of that end; of what is the nature, especially, of the material on which he has to work—what are its capabilities, and what the impediments it has to offer—and consequently what are the best means—if any such exist—of overcoming these difficulties; whether again,—if there be impediments peculiar to a glass painter which do not stand in the way of other painters,—there be not certain advantages also which are no less peculiar to his art, and which are of the greatest assistance to him in carrying out his object.

Such an advantage, e.g., will be found in the very defectiveness of his material. For, while from its transparency it presents an insuper-

¹ It may be necessary here to obviate a possible objection, as though to speak of a thing as more or less good, implies that good admitted of degrees; such e.g., as is implied in the use of the words "good," "better," "best." The truth is, that the two latter words are the comparative and superlative of a lost positive. Good is complete in itself, and admits of no degrees, either of more or less. But an art is more or less good, according as it realizes more or less perfectly its legitimate end. And this is all for which in the present state of glass painting we can hope;—that we may get, not perfect attainment of the end, but efforts more or less perfect according as they approach or recede from the true end of the art.

able obstacle to his producing any striking effects of light and shadow, it has too its advantage in necessitating a more simple, i.e., less artistic, mode of arranging his figures, than would be required for other paintings.

These then are all questions which must be clearly and decisively answered in the mind of a glass painter before he can even approach his art. Then, thirdly, as a step consequent upon the two former, and absolutely necessary if he would attain eminence in his art, there must be a steady determination to confine himself to it and its peculiar laws alone. It is next to impossible, for reasons which will appear presently, that a man can be even a tolerable painter on glass unless he rigidly observe this rule,—rigidly confine himself, that is, to the practice of glass painting solely. The reason for this will, upon a little consideration, be obvious, viz., because the treatment required of him, and indeed rendered necessary, by the peculiarity of his material, and the conditions under which he has to work, are so peculiar—so different from what is allowed to other painters, that it is next to impossible for him to be both a good painter on glass and a good painter on canvass. In fact, the two arts are “wide as the poles asunder,” and the treatment, which in a painting on canvass would in the arrangement of its figures be stiff and unnatural, because purely the result of affectation in the painter, becomes not only natural, but even necessary in a window. The consequence of this difference between the two is, that when a man has once accustomed himself to think, and to express his thoughts in the one style, it becomes difficult for him readily to betake himself to the other; and when he does, he, perhaps unconsciously to himself, transfers somewhat of his former way of expressing his thoughts to his new art; and so it happens that a style and a mode of conception and treatment proper only to the one become transferred to the other; and the result too often is that the essential difference between the two is wholly lost sight of. It must be confessed that the transference, and the injury arising from it, has been much worse on the side of glass painting than on that of the other. Men have oftener mistaken and treated windows as pictures than they have painted pictures as windows. Still the injury that has been done to glass painting is none the less real, because it has not been extended further; nor is it less true that the art would do better if it were kept wholly distinct.

One of the questions then which, it will be seen, a glass painter must thus decide for himself, is whether there be not certain advantages, as well as disadvantages, which are peculiar to his art over and above those which are common to all painters. And this question must be decided by him not for his own satisfaction, not for the sake of weighing the advantages of his art in comparison with that of others; but for the express purpose that he may be the better able to combat his own difficulties, and make the most of his peculiar advantages. To one thing allusion has already been made, as being peculiar to the glass painter, and which will be to him either an advantage, or the contrary, according as he is willing to take it; and that, is the *transparency* of his material. The peculiar disadvantage is, that in conse-

quence of the light passing *through*, instead of falling *on*, the painting, it is useless to attempt to produce any striking effects of shadow; for to produce such the glass must be so darkened as to have the effect of blackness. In truth, so great is this difficulty that it will be found that the type of all good glass painting must be sought, not in the rules of canvass painting, but in *illumination*—i.e., *light without shadow*; where the figures are drawn with no attempts at all at shading, and as though seen in a strong light.

This, by the way, will afford us a good instance of what has been just observed, of the difference between the conditions under which a glass painter must work, and those of the painter on canvass, and which it is necessary for him both to see and observe. For a painter on canvass to paint in this way, i.e., without shadows, would be, as Mr. Ruskin has pointed out, a childish affectation; thoroughly an affectation, because possessing no foundation in nature, and being purely a freak of the painter's mind. But, this which is thus an affectation when adopted by painters generally, is not an affectation in a glass painter, because it is a necessity arising from the nature of his material, and which he must follow if he would succeed in his art.

But how, it will be asked, is it an advantage to the glass painter, thus to have to work on a transparent material? Simply by simplifying his work. Let him give up all *thought of shadows*, and bring out his figures with as few and simple lines as possible, only such as are sufficient to define them strongly, and give the necessary expression to the countenance, and his work is done. He has achieved all that his art requires of him, and if he has done it heartily and honestly, he will have done it well.

Another point to be observed is, that from the great height at which windows generally are from the ground, some difference in the treatment of the subject will have to be made from what it would have had, supposing it were to be viewed closer to the eye. To a certain extent this may be considered a disadvantage, as seeming to require a coarser kind of painting. And certainly so far it renders out of the question, or if attempted, quite out of place, much of what is called "finish," i.e., much of elaborate painting of minute details, as the patterns on the garments of the figures, and, in out-of-door scenes, the foliage of trees, and flowers, and the veins in rocks:—if, that is, it be thought legitimate to attempt the introduction of such accessories; a question which will have to be decided presently. And this may be considered a disadvantage, as not affording to the painter an opportunity for the display of his skill in portraying such little details, in the faithful delineation of which, it must be allowed, the charm of many a picture lies. But, on the other side, it may be questioned, whether this great distance of the window from the eye of the spectator, being, as it must be, always fixed and the same, is not a positive gain on the side of the painter, inasmuch as it enables him always to determine at what distance his work shall be viewed; thus rendering it impossible for it to be seen at a disadvantage, or in a wrong light, by having it placed at too near or too great a distance for its proper effect. And how many an artist is there who would wish thus to have it in his power irrevoca-

bly to fix the conditions under which his work shall be viewed! At the same time also the work of the painter must become easier and more simple, inasmuch as he is spared the labour of any very minute or elaborate working out of details, which would be lost at such a distance. So that if he loses in one point, viz., in not having field for the full display of his powers, he gains in another by having his work made more simple for him.¹

For the same reason again—that is, the great height of the windows from the ground, any adoption of backgrounds dying away into distance is precluded; simply, because all such effects would be quite lost. The necessary parts of such a landscape, at least, all its more distant parts, would be on so small a scale as to be very faintly, if at all, seen; or, at least, not seen until after a very attentive examination. And this alone would be sufficient to be its condemnation as a window painting. All the parts of such a painting should be on such a scale as to be at once comprehended, and without effort, by the mind. To call off the mind's attention, and set it wandering among the groves and distant landscapes, trees, rocks and mountains, which some glass painters delight in introducing as backgrounds, is at once to lose sight of the legitimate end of all glass painting, and to render it a distraction, instead of an assistance, to devotional feeling. In the former paper it was said that all the parts of a church, its windows no less than its other parts, should alike have a share in producing its general effect. Nothing should be allowed there but what has a tendency to fix, not to call off the attention from the great objects of faith. Everything then on which the eye rests should be suggestive of such thoughts: and that, too, so suggestive that the mind should at once, or with as little delay as possible, take in the truth intended to be shadowed forth. How far elaborate backgrounds, with mountains, rivers, and fields, dying away into an indefinite distance, fulfil this condition—how far, that is, they assist in carrying out the main design of the painting, or how far they call off the attention and fix it on themselves, is a question to be answered by those whose practice it is to introduce them. The case is not the same as it is in an ordinary picture. There there is not the same necessity for the mind so quickly to take in the idea: possibly those pictures are the best liked that give some little occupation to the mind, in tracing out the little details, by the aid of which the painter conveys his meaning. Not so in a glass painting: in this everything should be subordinate to the clearness of the idea, and the quickness with which it should be read. Being intended for the window of a church, every moment of time which is given to tracing out its meaning, is so much lost to the great purpose for which men assemble. And the attention being of itself

¹ The great height at which windows are commonly placed in churches will be found to act in another way as a restriction, viz., as suggesting the propriety of discontinuing the introduction of small subjects in medallions, at least, in large windows. The great height at which the upper medallions, at any rate, are placed, renders it next to impossible, without the aid of a glass, to ascertain what the subjects are. The question then arises, whether for such windows we are not of necessity thrown back upon and confined to *figures* only; and that too in most cases, as a general rule, to single figures in each light?

apt enough to wander, there should be as little as possible in our churches to encourage this inevitable tendency. The meaning, then, should be at once familiar, and easily to be gathered; told, as it were, in as few words as possible; the details few—only such as strictly belong to the subject; and these very sparingly used. Everything should be simple, and rigidly subordinated to the central truth.

In fact, so important does it seem to observe this rule,—viz., that nothing should be introduced into a glass painting, except the mind can, *at once* apprehend it; that a more simple arrangement of the figures than would be necessary in an oil-painting, would seem to be necessitated on the part of the painter. All unnecessary crowding and multiplication of figures and details should be avoided: the figures should stand out clearly and strongly defined to the eye; and the simpler the fact sought to be represented the better.

In order to effect this end, it will be found better to abandon all attempts whatever at landscape backgrounds; since the introduction of all such matters tends rather to distract the attention, than to help to fix it on the chief truth; and that the figures should stand out against a gold coloured, or diapered, background, after the manner of the earlier illuminations. This will be found less than any other kind of background to distract attention from the main figures.

One further thing there is, and which, if we look upon glass painting as to be in all respects regulated by the same laws as other kinds of painting, is undoubtedly a disadvantage: and that is, the *form* of the windows. The painting must in every case follow the size and shape of the opening which it is to fill; and not only so, but the mullions, and lead lines, and cross bars present a further obstacle. The naturalistic school has solved this difficulty in their own way; so far, that is, as regards the mullions—viz., by disregarding them in some cases; simply ignoring their existence, and designing their pictures regardless of the fact that the mullions cut off the nose of one figure, and the arm of another; in other cases so far recognizing them as to allow for their existence, in the composition of their drawings; but trying to get away from their restraint by the palpable deception of representing their figures as seen *behind* and *through* the mullions; not between them, as is really the case; in every case regarding them as a nuisance to be got rid of some how, and at any cost.

Now are the mullions such a nuisance that they must be got rid of at any cost? Perhaps in some respects it might be better if they were not there: perhaps, though not certainly. Perhaps, if they did not exist, the temptation to introduce huge pictures, with over-crowded subjects, would be greater than it is now: so great, possibly, as to carry everybody away with it headlong. In this way the mullions may be a wholesome standing protest against what in the end would prove the ruin of all good glass painting. However, be this as it may, there they are: and their existence *must* be recognized.

In the first place they are constituent parts of a window; as much so of our large windows as the glass itself: and on this account alone they must be recognized. It has been shown that they are so recognized, even by those who appear to detest their existence. Only it is

possible to recognize them in a wrong way, as is done by the naturalistic school, instead of in a right way, as the old painters did. The right way to acknowledge their existence, is to do it boldly and honestly, and as accepting the restraints they lay upon us. A window, be it remembered, is an opening for the admission of light. But in admitting the light into our churches, it becomes necessary also to exclude as much as possible the external air; and to do this in such a way as, while the air is excluded, the transmission of light shall not be unnecessarily impeded. Such is the perfect idea of a window. In order to effect this the openings are filled with a transparent substance, which answers both these ends. But when the windows are large it becomes necessary, for the firmer support of the filling substance, that they should be divided into lights. The mullions then which divide the lights are the necessary supports of the glass. They are, thus, on this account, necessary.

Now the origin of glass-painting was the desire to make these somewhat (in themselves) ugly openings as ornamental as their nature would allow, by the introduction of a coloured medium, through which light should be transmitted, instead of a white one. Thus *colour* would be the first idea intended by a painted window. In some instances this idea is carried out by the introduction of colours in the form of a mere pattern only: afterwards small subjects in medallions were introduced, in combination with coloured patterns. And when we bear in mind the intense delight which the mediæval painters felt in mere colour alone,—a delight which is witnessed by every fragment preserved to us which has escaped the white-wash of improving churchwardens, we can easily conceive the pleasure they would derive from such windows.

Such then being the case, the existence of the mullions was no bar, or hindrance, to their enjoyment. If they were necessary for the better support of the glass, they were made to subserve their end by being made frames, as it were, to contain their bright patterns. And even when single figures took the place of the patterns and medallions in which the earlier painters delighted, the same rule was observed; and the mullions formed convenient niches within which their figures of saints in glory were enshrined. Nor was it till the original purpose in staining glass was forgotten, and windows began to be regarded, not as openings for the necessary admission of light, but as surfaces for the display of huge pictures, that any inconvenience was felt from their existence.¹

No doubt the temptation to make such a use of the windows would be rendered greater, by the greater opportunity afforded for it in the huge Third-Pointed windows. Still, it must be always remembered that it was a departure from a former practice:—a corruption, rather, we must call it, springing from a heedlessness of the real object of windows: and as a corruption, it ought certainly to be got rid of by a return to that of which it is a corruption. Let us give up all idea of making our

¹ Perhaps the recognition of this fact, i.e., that colour was the first idea aimed at in staining glass, will help us in determining how far *white* glass is to be used in our windows.

windows into pictures, and confine pictures to their proper places,—the bare surfaces of our, at present, cold and naked walls; and try to content ourselves, for our windows, with the same bright patterns, or single figures in bright clothing, that our fathers were pleased with; or if that be not enough, and we must have subjects in our windows, by confining the figures as much as possible to each light, and leaving out all such elaborate compositions as would not admit of this rule; and we shall soon cease to feel any inconvenience from the presence of mullions.

It will be seen by this time, from all that has been said, that, as there is a radical difference between windows and pictures, there ought to be a corresponding difference in the paintings designed for each. A window is an opening designed simply for the free admission of light; and all methods which are employed for the purpose of concealing the original ugliness of what is, after all, a mere hole in the wall, should be subservient to this end. They ought never to suggest the idea that a window is anything but a window; e.g., they ought never to suggest the idea that they are transparencies stretched behind the mullions.

Such a distinction—such a realisation of what he has to do, is essential to a glass painter, before he can hope to produce even a tolerable window; and the whole inquiry, so far as it concerns the present point,—the due appreciation by the painter of the means which are at his disposal, and the limitations which the nature of his work imposes on him,—might be summed up in the one question, How far pictures are adapted for designs for windows?

A practice has arisen of late years, of adapting—in some instances, merely copying—well-known pictures as subjects for stained glass. Now if what has been said above be true, this practice must be altogether wrong; and it is, in fact, the cause of much of the general unsatisfactoriness of modern glass painting. A picture is one thing, a window is another; and that which is adapted to have a good effect in one, will, for this very reason, have a poor effect in the other. Take merely, as an instance, the vast difference which lies in the fact, that in one case the painter has, as the material on which he is to work, an *opaque* substance; in the other, one *through* which the light *freely passes*. In the former case he may manage his light as he chooses, and as best suits his subject; not so in the other—he must take the light as nature gives it him, and must do the best he can with it. He can resort to no artificial management; if he does, he blackens and spoils his window. Take, again, what has been said above as to the simplicity of treatment and avoidance of over-crowding. This, be it remembered, is not the result of the artist's choice in the matter; but is, as it were, forced on him by several circumstances; as, e.g., the necessity which there is for the mind to grasp and take in, at once and without effort, the subject of the window, in order that the attention may not be unnecessarily called off from the proper subjects of meditation in the House of God,—the great height of the windows from the floor rendering out of the question all minute effects of distances, or of figures one behind another, fading away till they are lost in the vast perspective, such as is seen in the pictures of Martin,—the existence, again, of mullions, and cross-bars, and lead-lines, necessary for the

support of the glass, crossing his picture in every direction, and running through it like so many dark veins,—all these are points which a glass painter has to take into his consideration, and for which he must make provision. And the result is a much more simple arrangement of his figures than would be necessary in other cases, if, that is, he prefers to work upon subjects; or, as perhaps would be best of all, the adoption of single figures under canopies in each light, drawn simply, and with as few lines as possible, without shading, and standing out clearly against a bright background.

Such a mode of treatment would be absurd and affected in a picture, but becomes, in this view, the only natural and effective way of dealing with glass.

There seems to be in all this but one objection; and that is, that to impose such restraints as above on glass painters is to lay unnecessary fetters upon genius,—to allow too little room for its display, too little for it to do,—and to bind men down to a dull and monotonous round.

Now this objection would be valid if the restrictions were merely arbitrary. But it has been the object of the present paper to show that they are not arbitrary, but such as arise necessarily from the peculiarity of the work which the glass painter is called upon to do; and if they be so, they are not such as can fairly be considered to be restrictions upon genius. If the glass painter has a special province and work of his own, and has ample means for carrying out his object within his own province, and is only fettered when he intrudes into that of another, or attempts within his own province to work after a different fashion, then has he no right, if, when forgetting his own work, and intruding upon the domain of others, he finds himself to be inferior; and he does so intrude when he attempts to treat a window as a picture. Let him keep himself to his own province, and let him work on thankfully there, and in due submission to the laws which his work puts on him, and he will not feel his genius cramped. In one way only can we conceive that he would feel any restriction, and that is, if, fancying that nature intended him to be a great painter on canvass, he is compelled, through an inability to persuade others that he is so, to confine himself to designing windows. But here the fault is his own: if he really has this power, let him betake himself to his true work, and show the world that he has it.

But, after all, this limitation upon genius is more in word than in reality. There is ample scope in glass painting for the display of genius, and of what is of more value in such a work than genius—of man's love for God's glory. Perhaps this is the quality which is more required to produce really good glass painting, than power or genius. Let a man really have this in his heart,—and until he has it let him not attempt glass painting,—and he will find ample scope for the display of such powers as God has given him; yes, ample scope for the *due*, not the *undue*, display of such powers. The impression left on the mind by his work should be, not the thought of the skill and power of the painter, but that of the greatness and glory of God. The painter should be lost sight of in his work; and unless a man is prepared to

make this sacrifice of himself, he will never become a good glass painter.

But suppose him prepared to make this sacrifice, is there, in what has been said, any undue limitation—for limitations there undoubtedly are,—any undue limitation, or restriction, upon his powers? Perhaps of all restrictions the greatest will be found to consist in the existence of the mullions, cross bars, and lead lines, necessary for the support of the glass. These will be found to be restrictions by necessitating a peculiar arrangement and treatment of the subject, in order that these somewhat unsightly objects should not, unnecessarily, interfere with the effect of the window. But it will be found that they are restrictions only in proportion to the degree in which the painter tries to give to his window the effect of a picture;—in proportion, that is, to the degree in which he goes out of his own province to intrude upon that of another. The old glass painters found in them no impediment, because they contented themselves with bright patterns of colour, relieved at times with subjects in medallions, or (in later times) with single figures. And so long as they kept to these, the mullions, so far from being in the way, formed natural frames and niches, within which their figures were enshrined. But when the fatal mistake came to be made of considering windows as convenient surfaces for the display of pictures, the mullions just as naturally were found to be in the way. In a certain sense then they are restrictions: but more by way of limitation of subject, than in any other; binding the glass-painter down to the choice of such subjects as involve but few figures, and these admitting of being so arranged as to fall conveniently within the spaces marked out by the mullions. Here, no doubt, is a restriction; it is not every subject that will admit of such a treatment. And though we must, at once, allow that there are a vast number of subjects which, if we confine painting to the windows only, can never be represented in our churches: the remedy for this will be, not to force them unnaturally into the windows, but to transfer them to our, at present, bare walls. But this belongs properly to another subject. The present question is concerned with windows; and it will be found that, after all, perhaps, the best way of submitting to this limitation, is to take the course to which it most naturally points,—that of filling our windows with single figures in each light, leaving subjects involving more than a single figure for the adornment of the walls. To attempt to compress a subject within the narrow compass of a single light, recourse must be had to medallions: and to the general adoption of such for our large windows there is an insuperable objection, in the fact that figures, drawn on such a scale as to be contained within a medallion, will be too small to be clearly seen at the height at which they must be necessarily placed in a large window. For smaller windows, and near the ground, they may possibly be used with good effect: for large windows they are quite unfit.

We are driven then to the adoption for large windows, either of simple patterns, or, which is preferable, of single figures: for it may be doubted whether it be legitimate to extend the subject over the whole space, even when the figures are so arranged as to fall within

the compass of each light. This practice has indeed the merit of observing the existence of the mullions as a necessary restriction ; and is the only way in which its subjects can, generally, be introduced satisfactorily into windows. But, perhaps, on the whole it will be found better to keep to single figures.

In what way such a limitation can be made to serve the glass painter's true end shall be the subject of another paper.

APPROPRIATION OF COLOUR.—No. III.

To the Editor of the Ecclesiologist.

SIR,—The last group of MSS. which I shall lay before you is remarkable for more correct drawing, gradual absence of conventionality, greater frequency of portraits, at last for total neglect of ecclesiastical feeling, and for imitation-pagan and common domestic treatment. Of this we can scarcely have better instances than the beautiful little Julio Clovio's "Hours," in the borders of which we have satyrs and other heathen ornaments imitated from the antique, and Henry VIII.'s Psalter, in which King David is personated by the king himself. In the "Dixit insipiens" we have Henry trying to look good, playing a harp and instructing his famous fool, who is looking as a proper fool should. Such examples as these are quite conclusive against any symbolical or spiritual meaning of colours arising at or near these times ; and even if the fact were capable of proof, would rob it of any value as a precedent. But the contrary is the truth, as may be seen by the following :

31. *Royal 2 A 18.* H. B. Virg., Sarum. Sæcl. 15 (end). Blue and red are favourite ; there are seven different saints so dressed, including S. John Baptist, S. James, Mary Magdalene, S. Christopher, Lady in S. George and the Dragon. In a Jesse tree we have the following instructive arrangement. Jesse in blue and red, S. Mary and one king blue, and alternately with them one king red, one pink, and one green, which would have been blue, but as S. Mary was just above in blue, the artist substituted a green. S. Mary is once in blue, green, and red ; once in blue, ermine and pink (an ordinary royal dress), once in blue and red, twice in blue.

32. 2467. H. B. Virg., French, Circa 1470. S. Mary occurs seven times in blue and slate, and twice in blue and gold.

33. *Additional 18193.* H. B. Virg., Sæcl. 15 (end). Spanish. Spanish ecclesiastical MSS. are rare in England. All I have seen are a sort of via media between Italian and French, approaching more nearly to the Italian.¹ From the fact of this beautiful book agreeing pretty much

¹ *Note on Ayala.*—Ayala was too thorough a reformer in art to help us much in the present discussion. He asserts that the Christian painter ought to represent his subject, as far as possible, in exact historic truth. Antiquity ought to be followed where probably correct, or when there is doubt, but if otherwise, to be without

with the treatment of works of the same date in other countries, and also that the Spaniards employed Flemish artists very frequently for their best books, we may I think conclude that they are no exceptions to the æsthetic treatment of colours. In this book S. Mary occurs first in blue, second in red, third in blue and red, fourth in blue, green and gold, fifth in blue and gold.

34. *Isabella Breviary*. This splendid book was written at the beginning of the sixteenth century, in Spain, but illustrated by a Flemish artist. S. Mary occurs eight times in blue, once in blue and black, once in blue and brown (goldish), and twice in white and blue. There are six instances of others in blue and red together, including S. Anne, S. Catherine, S. Peter, S. Paul, S. Simon.

35. *Additional 18852*. (Written for Jane, daughter of Ferdinand and Isabella, but probably a Flemish work.) There is plenty of blue and red, but S. Mary is almost always in blue (fourteen times); once she is in blue and red; once in blue, green, and red; once in blue and gold brocade, with a red scarf over the tunic. There is usually a red dress next to a blue one, and there are many in blue and red.

36. *Egerton 1068*. French, Sæcl. 15 (end). A good French book. There are seven miniatures of S. Mary, either blue and slate, or blue; once in blue and puce (a king being in just the reverse); a shepherd and S. Paul are in blue and red.

37. *Additional 15702*. H. B. Virg. German, Sæcl. 13 (end). S.

hesitation disregarded. In cases of positive impropriety, such as frequently occur in ancient examples, e.g. the strange representations of the HOLY TRINITY, &c., he would recommend the destruction of the works themselves. (Lib. i. c. 7.)

He only mentions colour as applied to dresses, to condemn it. "*Pictores nostri*," says he, "*frequentius colore rubro, cœruleoque aliove simili depingunt. Falsum id, et, quantum assequi conjectura possum, ineptum.*" And again: "*Facessat ergo illa speciosa colorum varietas tam Christi Domini, quam Apostolorum, ut proinde pullati et fusco amicti colore quam purpurati variegatique depingantur.*"

Again, in chap. 9, after saying that our Lord's dress was probably of the usual description, neither mean nor rich, and of the natural colour of wool, he goes on to say: "*Pictores eruditi videant, quam multum a veritate aberrant, qui tunicam Christi Domini externam coccinei coloris plerumque faciunt, pallium vero superius hyacinthini aut cœrulei depingunt.*"

With respect to S. Mary's dress he says: "*Nihil frequentius est quam Divæ Virgini attribueretur pallium et tunicam, illum quidem coloris cœrulei nimium splendentis et ut ipsi vocant, ultra-marini: hanc vero coloris omnino purpurei supra modum rubentis,*" whereas she was probably contented with "*Vestibus laneis nativi coloris,*" i.e. "*fuscus (quem griseum vocant) et albus non admodum splendens.*" He recommends bright dresses for her in the case of the "*Immaculate Conception,*" because it cannot be represented "*ad fidem historię.*" "*Pingatur albâ tunicâ atque splendente, aureis etiam, si placet, intexta floribus, pallioque amplo cœruleo, quantum fieri potest rutilante.*" (Lib. iv. 2.) In lib. vii. 10, § 5, as founder of the order S. Marię de Mercedes Redemptionis Captiv., S. Mary is to be dressed "*albis splendentibus omnino vestibus,*" and in the Assumption she is "*depingi pretiosis exornata vestibus.*"

Lastly: with respect to the Apostles he says (lib. i. 2, § 4): "*Frequentius nihil est quam Sanctorum Apostolorum vestes imo et ipsius Christi Domini eo modo depingere, ut tunica representatur coloris rubri pallium autem cœrulei, alteriusve coloris ut est croceus,*" which absurdity, as he would call it, he classes with painting the elders in spectacles, which he says did not come into use till 1300 years after. From all this it is clear that Ayala not only did not approve, but did not even know any thing about appropriation of colour, though he does mention and condemn the indiscriminate love for "blue and red." In fact, polychrome was not in his line.

Mary occurs four times in blue and grey (Job's wife and S. Apollonia being in the same colours), and once in blue and white; King David and S. Veronica in blue and red.

38. *Additional* 15267. H. B. Virg., Dutch, Sæcl. 15 (end). S. Mary is twice in blue and red, once in blue, four times in blue and gold (S. Peter being in the same miniature with her in blue and red).

39. *Additional* 17280. H. B. Virg., Flemish, circa 1480, wrongly attributed to Hemling. First, S. Mary occurs in the same colour as the HOLY TRINITY, viz., a blueish white (the HOLY TRINITY being in gold in another miniature). She is fourteen times in blue, once in white shaded with blue, once in blue and green, twice in blueish and gold, once in red, once in white and blue, and once in blue and gold. S. Michael and All Angels are all in white, and so are the angels supporting S. Mary; though in other books they are sometimes blue and red alternately, sometimes all blue, and sometimes of various colours. I would here remark, that I feel sure that colour is never a criterion of the orders of Angels. Red was certainly much used, especially in later times, for seraphim, and that to represent fire or lightning, scarlet or gold being almost always used for it, as in Elijah's chariot; and so we find it sometimes for other Angels, as well as the Angel at the sepulchre: but frequently I have no doubt it was merely used as a contrast to the blue clouds.

40. *Additional* 14803. Sæcl. 15 (late). S. Mary is eleven times in blue and violet, and once in crimson and blue; the only persons in blue and red are Judas and S. Luke.

41. *George IV.* 9. Sarum. H. B. Virg., belonged to Henry VIII. Blue and red are favourite colours. S. Mary occurs seven times in blue, once in blue and violet (or light pink).

42. *Additional* 11865. H. B. Virg., Sæcl. 16, French. S. Mary is eighteen times in blue and violet, our Blessed Lord and S. Elizabeth being in the same colours. Twice she is in blue, and once in blue and gold, as also are SS. Matthew, Luke, and Catherine. Herod and S. Peter are in blue and red.

43. *Additional* 20859. Sæcl. 15 (late) H. B. Virg., Dutch. S. Mary is four times in blue, once in blue and gold. In all the rest she and all others are in gold and green without distinction.

44. *Additional* 17012. Sarum, circa 1510. S. Mary occurs four times in blue, and twice in blue and red. S. Christopher and S. Andrew are in blue and red, S. Anne in blue, S. Joachim in red.

45. *Additional* 11866. H. B. Virg., circa 1500. A good specimen of the date; blue and red are common together, but never for S. Mary.

There are numbers of ladies dressed in blue and red, which a casual observer would call Madonnas, but they are really arts, sciences, virtues, &c. S. Mary occurs six times in blue and slate (S. Joseph being in two instances in blue and red). Four times she is in blue, S. John being in red, and once she is in white and blue. There are eighteen figures in blue and red, and fourteen in red and blue.

46. *Additional* 15114. Psalter, Italian, Sæcl. 15. This and the next are mentioned to show the partiality for blue and red. King David is in red and blue, an Angel is in blue with red wings. Our

Blessed Lord in blue and red. S. Mary, ditto. S. Helena with a blue cross and red dress.

47. *Julio Clovio*. "Horæ," Italian. Both our Blessed Lord and S. Mary are always in blue and red.

48. *Egerton* 1149. Flemish, circa 1500. S. Mary is thirteen times in blue, always accompanied by a saint in red. S. Margaret is in blue and red.

49. *Missale*. Italian, A.D. 1525, by Bordoin, of Padua. Throughout this book (in twenty-three instances) S. Mary is in blue and red, and once in red: but to show that this is æsthetic, our Lord is also always in the same colours (fourteen times), one king is blue and another red. S. John is in blue and red; and in another miniature S. Mary is in blue and red, and he is in red and blue. Besides these there are fourteen other miniatures in blue and red.

50. *Additional* 18854. H. B. Virg., A.D. 1525. Here again we have plenty of blue and red, but never for S. Mary. She occurs eleven times, in blue; blue and white, blue and slate, and slate (four dresses). We have S. Mary in blue, and S. Joseph in red on one side, and an Angel in red on the other. S. Mary in blue, and her soul ascending in red. There are seven miniatures in blue and red, and eighteen in red and blue.

51. *Additional* 16914. *Missale*. Italian, Sæcl. 16. S. Mary once in blue and red, and once in gold and red.

52. *Ditto*. Italian Miniatures, Sæcl. 16. S. Mary is once in blue, green, and red; and twice in blue and red; S. John and another Apostle being in the same colours.

53. *Ditto*. Italian Miniatures, Sæcl. 16. S. Mary is twice in blue, green, and red; once in black and violet; and once in white and blue; showing that even the Italians as late as this varied their dresses according to taste when it suited them.

54. *Early German Paintings*, perhaps Lisborn, in the possession of J. C. J. S. Mary is in blue and slate. Joseph of Arimathea, Nicodemus, and Pilate, are in exactly the same dresses, viz. gold brocade edged with fur.

55. *German Triptych*, in the possession of J. C. J. S. Mary is in blue and violet.

So then, out of 209 miniatures of S. Mary, we have 174 in various colours, and 35 in blue and red, nearly all these being Italian, 23 being in one book as late as A.D. 1525. She occurs in 20 different colours, viz., blue; blue, green, and red; blue, ermine, and pink; blue and red; blue and gold; blue and slate; red; blue, green, and gold; blue and brown; blue and black: white and blue; blue and white; blueish (nearly white); blueish and gold; blue and green; crimson and blue; blue and violet; slate; gold and red; black and violet.

And now it will be asked, what is all this much ado about nothing? Is the question worth so much trouble and space? I think that it decidedly is. Ecclesiastical architecture has made great progress in the last fifteen years, but if we do not want all our work to do over again, we must pay more attention than we have hitherto done to one essential of true architecture. We may have beautiful forms and fine

carvings; but unless there is colour as well, our buildings must be imperfect. There never has been an architecture, worthy of the name, from the beginning of the world to the present time, in which colour was not an essential; not merely a beautiful ornament, but a *sine qua non*. What carving can equal the delicacy and beauty of the birch and lime? and yet we should not much fancy them if they were of a nice quiet whitewash colour. What a form have we in the arch of the heavens? yet who would admire it were its colour a washy yellow? Nature itself proves that there cannot be any quakerism in real art. If more attention is not paid to this subject, and unless some moderately cheap and satisfactory polychrome, applicable to all churches be found, we shall soon have all the whitewash abominations of the last two centuries back again. Signs of it are already appearing. In one church at the east of London (not good, but tolerable for the time it was built), the whole interior, stonework and all, has just been brown-washed. In another, where things are usually excellently done, all the stonework of the font, which is of black marble and stone, is plaistered every week with whitening, to contrast pleasantly with the black, and the stone of the window-sills is hearth-stoned!

Now, sir, what will be the result in a few years if something is not done? Why the same taste that whitens the font, will whitewash the dingy stonework throughout. I never see an uncoloured church without regretting that our architects will not master and use more frequently that famous material, brick and tile, whose polychromatic capacities are boundless; and if it were fully developed and used heartily and truly, we might have an indestructible polychrome inside and out, to say nothing of the architectural development likely to arise from its general use.

If then the question of colour is important, and I think it is of the utmost importance, so is that of appropriation. The English are notoriously indifferent judges of it; for years we have not studied it. Our glass-stainers, &c., are too much inclined to be mere copyists, and many would be glad to save themselves the trouble of arranging the colours of their subjects by some arbitrary rules as to what colours each particular saint was to have. I have heard men of some eminence in their way advocate this regulation style of painting. In our present state, nothing could be more pernicious; if this doctrine is allowed to take root, we shall stand just where we are, which certainly is not high in this particular branch. There is nothing in the whole range of art that requires more thought, taste, and judgment; and just those nations which have excelled in these, have excelled also in the other. Any thing that dispenses with these tends to destroy the whole art.

Yours faithfully,

J. C. J.

Dec. 6, 1856.

VIOLET AS AN ECCLESIASTICAL COLOUR.

To the Editor of the Ecclesiologist.

SIR,—My attention has lately been directed to a question, which can no doubt be easily answered by some of your readers, and to which, if you thought it of sufficient importance, I should be glad to gain some reply. It is as to what is meant by the ecclesiastical colour 'violet,' or 'purple?' whether it be (as it is commonly used) what heralds call 'purpure,' a sort of plum colour: or is there any reason to think that it may be in any way identified with what we now more commonly call 'blue?' It certainly does seem strange at first sight that the latter colour, which is one of the primary colours, should be excluded from the so-called ecclesiastical colours, which are all 'primary,' with the one exception of this violet or purple, according to its modern usage; and, on the other hand, it is certain that by purple, dark blue is often intended to be expressed.

Royal purple, for instance, is of a blue shade, and not 'purpure,' or what is commonly called violet. Bishops' purple, again, is of the same description, though in some parts, France especially, the latter shade more generally prevails; and the robes of the Order of the Garter are described as 'of purple velvet,' which every one knows better by the name of 'garter-blue.'

In connection with the Garter colour, I lately met with two passages in the "Despatches of Giustiniani, Venetian Ambassador at the Court of Henry VIII.," which would seem to show that at that day the three shades of purple, violet, and blue, were in some degree identical; at least if we may trust the accuracy of the translation, which alone I have been able to see. Describing in two despatches the ambassador's first reception by the king, at Greenwich, on St. George's day, after a Chapter of the Garter, in one place it is said "the King's mantle was of purple velvet;" and in the other, "his Majesty was dressed as a Knight of the Garter, and wore a mantle of violet coloured velvet," by both of which we know he meant to express the garter colour, blue. What renders this more remarkable is, that it is certain that the garter-blue was at this time of a far brighter and lighter shade than that now used; the present shade of the colour dating only from the time of the Hanoverian dynasty, who deepened it, in order to distinguish the knights of their creation from those who were invested with this order at the court of S. Germans.

No doubt much light might be thrown on this subject from an examination of ancient illuminated books, such as in the interesting inquiry now going on in your pages; but from my distance from such sources, I have been only able to examine one, which certainly seems to bear out in some degree the idea which I have advanced. This is a Sarum Office-book, of about the beginning of the fifteenth century, bequeathed by Bishop Burnet to Marischal College, Aberdeen, in

whose library it now is. In this there are three miniatures which bear on this question, and which I will therefore describe. The first is the martyrdom of S. Thomas of Canterbury, in which the saint, vested in a blue chasuble, with blue maniple and apparels to his alb, is kneeling before an altar, whilst his servitor is dressed in a violet cassock. In another, King David is kneeling before an altar, wearing his crown, and a royal robe of violet lined with ermine; the frontal of the altar being blue, while the end is violet or purple. A third, descriptive of a funeral, has a bier standing before an altar, with a violet frontal, the mourners in black cloaks and hoods standing on one side, while on the other are three clerks singing the office, one being vested in a violet cope, and the two others in blue. I see also that in the Arbutnott House, described in your last number, the "*Imago Sci Ternani*" is painted "in the episcopal habit with a blue chasuble and apparel to his alb, and a lilac (or violet) cope."

Of course, after your correspondent J. C. J.'s learned and interesting inquiries, too much stress must not be laid upon the accurate and invariable use of colours in these miniatures: still, I think we may assume that S. Thomas (or S. Nicholas, in another miniature in the Aberdeen MS.) would not have been painted in a set of blue vestments, if vestments of such a colour had been then as unknown as they are in this day: nor again, in the other two miniatures, particularly in that of the funeral, would the colours blue and purple have been so interchanged and identified, if at that time they had been so separate and unconnected as they are to our notions now.

I have no books by me to refer to which bear upon the subject, so probably the matter may have been discussed and settled long ago: if not, I would like to put the question, whether the ecclesiastical colour violet or purple should be strictly restricted, as at present, to the shade of lilac or purple: or whether it may not include that which modern Roman use has supplemented to the old ecclesiastical colours, viz., dark blue.

I have the honour to be,

Your obedient servant,

Dundee, Feb., 1857.

R. R. L.

ECLECTICISM IN ART.

MY DEAR MR. EDITOR.—Upon the chance of your not thinking that your readers have had enough of this subject already, I send, in reply to the letter of "*Phoenix*," and the second of M. Lassus, some remarks which will, I think, put the question in a clearer light, and possibly bring us still nearer to an agreement. "*Phoenix*" does not believe that I am "practically an eclectic—not even in music;" because, he thinks, I should not, in my musical compositions, pick out from ancient music a few bars here, and a few bars there, and then string them together with so much other of my own as my knowledge of thorough-

bass and counterpoint shall have enabled me to produce. Certainly this is not the kind of eclecticism for which I would say a single word. But all works of art, I suppose, may be viewed as compounded of several elements. In an elaborate piece of music for voices and instruments five different elements can be reckoned; 1. the principal subjects; 2. their developement; 3. the harmony; 4. the accompaniment; 5. the instrumentation. It will not be disputed that few, if any, of the great masters have been equally skilful with respect to all these elements. At the same time there is no reason, as far as I can see, why the musical student should not cultivate them all impartially; and this and cannot, it is plain, be attained without studying in more than one school, and bringing together out of each whatever is most valuable. The greatest musical genius of recent times, Mendelssohn, will probably be acknowledged to have been the man, if there has been any, whose skill with respect to each of the above-named elements of a musical composition was equally great; and at the same time it is easy to show that Mendelssohn was an eclectic, in what I conceive to be the proper sense of the word. For it cannot be denied that his style was formed, partly indeed upon that of his immediate predecessors, particularly Beethoven and Weber, but on the other hand almost as much upon that of a musician who lived a century earlier, Johann Sebastian Bach. From him he learnt just those elements of his art which the later musicians could not have taught him with anything like the same approach to perfection. Now what are we to call this combination of two very different schools, having little of a positive nature in common? Unless a better name can be found, I shall persist in calling it *eclecticism*, a word which, according to its etymology and ancient use, I believe, expresses my idea; and at the same time I doubt whether any man living has the face to assert that Mendelssohn would have been a greater musician if he had confined his studies to one school only. And if a musician may be improved by studying in more than one school, why may not, under similar circumstances, an architect or a painter?

But, for the sake of those readers who may not be able to enter into my musical illustration, I beg to add another which will be intelligible to all. In the generation of animals, including mankind, wherever there is a marked difference between the features of the two parents, it is a rare thing to find the offspring so entirely like one of them, as not to exhibit some traces of the other, or perhaps of some more remote ancestor. Here then there is an eclectic process; for certain features of one parent are *chosen from among the rest*, and joined with others from another source. But this process is regulated by the First Author of all that is beautiful and good; and is it not lawful for us to follow His example? I do not indeed forget that the breeding together of different kinds of animals is strictly limited by certain natural laws; and so also there are doubtless several styles of art so different that they cannot be combined without producing monstrosities. Nor can any man, of course, whether he studies in one or more schools, hope perfectly to attain that unity which distinguishes the works of the CREATOR. Certainly nothing good can be produced by a person attempting to combine parts of two or more styles, unless he understands them well, and

sees that they are not utterly incongruous. Nor can the combination be legitimate, unless it is formed in the mind of the artist, and not only upon paper. A man might cut an ass's ears shorter, paint him any colour he pleases, and stick on a horse's tail; but if he thought that the result was really a mule, he would deserve rather less respect than the animal itself.

I thankfully accept M. Lassus's distinction between unity and uniformity; but I cannot admit that unity is the contrary of eclecticism; for I think the examples I have adduced show that the two are not irreconcilable; and that, however large a proportion of concrete eclectics may be mere patchers and bunglers, still eclecticism, in the abstract, is by no means a despicable thing.

Yours most truly,
S. S. GREATHED.

ICONOGRAPHY OF COLOGNE CATHEDRAL.

To the Editor of the Ecclesiologist.

15, Buckingham Street, March, 1857.

MY DEAR SIR,—May I be permitted to correct an inaccuracy which crept into my communication respecting the Iconography of Cologne Cathedral? I there observed, that we usually find the figures relating to the New Testament on the north side, and those of the Old on the south. Now it appears that the contrary is the case, and I may mention the following as a few among the many examples:—

Bourges Cathedral.—The glass of the clerestory of the choir has the prophets on the north side, and the apostles, evangelists, &c. on the south.

Fairford Church.—Here the north clerestory is occupied by the persecutors of the martyrs, who are depicted on the windows of the south clerestory.—*Ecclesiologist*, Vol. X. p. 86.

Greece.—"There are singular analogies between Salamis and Chartres; at Salamis as at Chartres, the Old Testament is developed on the left side of the church; the New on the right. The system of decoration, scattered or incomplete in the Byzantine churches hitherto visited, we found concentrated and perfectly developed in this curious edifice at Salamis."—*M. Didron, Manuel d'Iconographie Chretienne, Introduction*, p. xi.

Chartres.—"The artists of Chartres have put the Bible to the north or the left, and the Gospel to the south or the right. It is thus that the Northumbrian Biscop caused the Gospel subjects to be painted on the south of the church. 'Detulit imagines evangelicæ historiæ quibus australem ecclesiæ parietem decoraret.'"—*Didron, Histoire de Dieu*, p. 18.

Batalha.—The Rev. J. M. Neale in his paper on this church in the *Ecclesiologist*, Vol. XII., p. 227, tells us that the New Testament subjects occupied the apse as well as the south aisle and clerestory, and those belonging to the Old Testament the north aisle and clerestory.

The *Temple Church*, London, has a row of heads between the arches of the arcade, running round the circular aisle. Those belonging to the northern half have an expression of intense despair or pain. Those on the south on the contrary, have a placid or happy expression.

Of course many more examples might easily be found, to show the preference anciently given to the south over the north, and their appropriation to the New and Old Testaments respectively. No doubt, on the other hand, instances might be brought forward to the contrary, as indeed any error or mistake might be supported by referring to precedent. In the present case, however, there can be but little doubt that it was the almost universal practice to reserve the south for the New Testament, and the north for the old. Upon discovering my error, I wrote to M. Didron for an explanation of this arrangement. In reply he kindly forwarded the following, with his permission to make use of it for the *Eccelesiologist*:—

"The left and the right of a church are the left and right of him who enters [from the west]: consequently in a church correctly oriented, the left is the north, and the right the south.

"When at the end of the sanctuary, a window represents our LORD surrounded by His apostles, the sanctuary in this case has its right and left fixed by the position of our LORD, and not by the position of the spectator, (i.e. the right is the north and the left the south): but this applies to the sanctuary alone, or perhaps even to the choir, if the choir has the subjects of its windows relating to the subject in the sanctuary. It is then our LORD who determines the left and right, and not in this instance the spectator.

"In the Last Judgments in the portals, it is likewise the Sovereign Judge who determines the left and right, and thus reverses the left and right of the spectator. We therefore find that the representation of paradise, placed to the right of our LORD, is on our left, while the hell is on our right.

"Except the cases where our LORD positively determines the right and left with respect to the scenes in which He occupies a place, the left and the right are always those of the spectator.

"Consequently, the ancient Testament is always found on the left or the north, and the New to the right or the south, unless by exception or error. For instance, of the two immense transeptal portals at Chartres, it is the northern one which contains the history of the world since the creation, whilst that to the south, is devoted to the history of the world, from JESUS CHRIST to the Last Judgment.

"The left is always less noble than the right: therefore the Old Testament ought to be placed to the left, and the New to the right.

"In our actions, in our motions, in our reading, we proceed from left to right, we thus go from the Old Testament to the New: and we begin from the commencement, when we place the Old Testament to the left, and the New to the right.

"The Old Testament, a severe cold law, should be at the north. The law of grace, the law of love, and of warmth, should be at the south.

"Such are the principal reasons among many others which determine the places of the prophets and apostles."

From all this, it appears that when our ancestors represented a single scene, the right or more honourable place was the heraldic dexter, i.e. the left of the spectator; that a picture, a portal, an apse, and in some instances, even a choir, (when a single subject was represented,) would be treated in this manner. But on the other hand, when it came to the appropriation of two walls, the south (for the reasons given by M. Didron) would be preferred to the north. At the same time, I must plead this much on behalf of myself and M. Reichen-sperger, who also appropriated the north to the New Testament, that in some instances the church *has* preferred the north to the south. Thus the Easter sepulchre is usually found on the north. The north side is the gospel not the epistle side, and in our ritual the priest is directed to commence the service on the north side of the holy table. With regard to the scheme for the Iconography of Cologne, it strikes me that the old practice would be followed, by putting the northern figures to the south, beginning with the wise and foolish virgins, leaving the orders of the heavenly hierarchy as they were, inasmuch as they form one single subject with the great rood.

I remain, my dear Sir,

Yours very truly,

W. BUNZEL.

COLOGNE CATHEDRAL.

ARCHITECT'S THIRTY-EIGHTH REPORT RESPECTING THE WORKS FOR THE COMPLETION OF THE CATHEDRAL AT COLOGNE.

"ON the 4th of last September, fourteen years had elapsed since the works for the completion of the Cathedral were renewed, after an interruption of more than three hundred years, by solemnly laying the foundation-stone of the new south portal. Respecting the developement, as well as the steady progress and the results of the fresh exertions in behalf of the building, particulars are to be found in the Architect's Reports, furnished periodically, and in the last of these special reference was made to the great-epoch at which we had happily arrived by the completion of the outer walls of the nave and transepts, inclusive of the vast portal-gables, in the middle of the newly-finished aisles.¹

"Towards the erection of the inner vaulting, all the transverse ribs have already been turned, and are held together by strong grappels; while the completion of the vaulting remains dependent on the erection of the external system of buttresses, which serves for its support.

"In the year 1856, according to the plan of operation sanctioned by the Supreme Authority, the buttresses above the aisles have been begun, and on the *south side* of the cathedral, as well the outer as the middle buttresses have been carried up to the beginning of the second stage (*Stock*), exactly according to the profiles of the choir-buttresses. In like manner, at the south portal, the two side-buttresses have been raised to that height, and the well staircases connected with them erected, inclusive of their vaultings, and next to

¹ This is mentioned in the thirty-sixth Report, a translation of which is given in the *Ecclesiologist* for April, 1856, p. 122. The thirty-seventh Report contains no further information of importance, and therefore has not been translated.—
[TRANSLATOR.]

that, the necessary connecting passages to the stairs of the nave and middle choir have been made, and also inclosed with open geometrical work in the same way with the middle triforium (*Fenstergalerie*.) Besides this, there ensued, on the east side of the south aisle, by the transept, the restoration of the cornice, together with the gable-work, the pinnacles and parapets, as well as the abutments of the flying buttresses and their supporting pillars.

"At the crossing of the nave and transept, the four great principal arches have been brought to completion: they form a principal construction for binding together the eight walls of the limbs of the cross resulting from the intersection of the central transept with the nave and choir, and now furnish to the latter the long-wanted support for the security of its vaulting. The junction of the new hewn-stone work with the old, at this place, was a very difficult business: the latter had, as is well known, been constructed very defectively of stones of different kinds, and was then also very much decayed through the influence of the weather. That a displacement of both the end-piers of the choir had formerly occurred here, was not only evident from the serious cracks in the choir-vaulting, which were carefully closed on the occasion of the restoration works at that part in the year 1841, but the divergence southward and northward showed itself in the separation of the under arch in that place, the flanks of which exhibited several cracks, while the upper part was supported only by the choir gable-wall, built beneath it. Now, after that in the course of last year the upper surface of this wall had been hewn away, in order to lay bare the arch which was to be restored, another displacement became visible, which appears to require attention.

"In consequence of the previous unfinished condition of the two adjoining aisle-walls, which are pierced with high windows, the moulded work (*Massewerke*) of the pointed arch, newly inserted in the year 1829, had separated in its joints, and several considerable chinks showed themselves in that part; but these had again closed of themselves, after the arch supported by the choir gable-wall had become free, and the lateral pressures of that and the new arches could exert their natural tendency. The assertion already advanced in these Reports, that the above-mentioned choir gable-wall was erected not only to inclose the choir, but also to support it, finds its most solid foundation in these phenomena: as, again, on the other hand, through the discoveries made on occasion of the restoration-works at these piers, all those doubts are fully justified which were raised with respect to their security, and acknowledged to be very serious and well-founded, as regards the erection of a central tower, after a careful examination on the spot, by the two judgments of the Royal Technical Building Commission, dated the 29th of June, 1863, and 19th December, 1864.

"By means of the above-mentioned principal arches, brought to completion in the course of last year, together with their substructure according to plan, not only the first groundwork for the erection of the middle tower has been laid, but also the connection between the nave and the choir has been brought into existence: so that from this time, in a *technical* point of view, nothing stands any longer in the way of removing the temporary wall—more than 500 years old—of the choir. Still, from other considerations of utility, relating to the service of God, this cannot ensue till after the principal vaulting has been finished. When this is done, and not before, the nave will be inclosed, so that the partition-wall of the choir will no longer be wanted. But, at all events, another place must then be provided for the organ; and it would therefore be desirable if a decision could even now be arrived at with regard to it, and the work be ordered betimes, since the present old organ, as an insignificant and antiquated affair, would hereafter make an unsatisfactory figure in the finished cathedral.¹ The substructure for the new organ will also re-

¹ Surely the Very Rev. Cathedral Chapter will, when the building is finished, have two organs, one for the choir and the other for the nave, as is generally the

quire a considerable time, and the expenses can only be taken by little and little out of the building fund, in order not to occasion any interruptions in the chief operation of completing the cathedral structure itself.

"On account of the urgent demand for hewn stones, and the difficulty of working them and laying them, the internal construction of the crossing has caused an apparent standstill of the external building operations during the past year. The expenses are divided equally between the Royal and the Association Funds, since the crossing belongs as much to the south as to the north side of the nave and transept. Meanwhile, by the erection of buttresses to the nave, the building operations are somewhat more advanced on the south side than on the north, since, for the most part, the material has been only provided and worked for the latter side, and the erection of it could not be carried on everywhere at the same time, because of the extensive re-arrangement of scaffolding which it is necessary to make.

"For, after that, in the preceding year, [the walls of] the nave and both transepts were quite finished, it was necessary to remove the old scaffolding which had been erected for them, and to apply new scaffolding, according to another system, for the upright and arched buttresses. On the south side it is entirely ready, but on the north, the powers of the carpenters practised in these dangerous scaffold-works were insufficient; consequently the timber was only procured for it, and is now, during the winter, being wrought; and, as soon as the weather allows, the scaffold will be erected, and then we shall set about laying the hewn stones. Moreover, in the north transept, progress has been made with the erection of the two buttresses at the portal, and with the well-staircases: also the restoration of the old east outer wall has been finished, and it has been crowned with the gable-work and pinnacles.

"The old spiral staircase in that corner, leading to the choir-roof, which was not attached till after the completion of the cathedral had been given up, perhaps in the 15th century, and was only attached to the perpendicular (*aufgehende*) walls with iron grappels, had already been repaired at the end of the last century, but shabbily, with tile-walling. During the restorations, it was secured with new iron-work, also repaired provisionally in the decayed hewn-stone-work, and protected in the upper part with a light wooden capping, with a zinc roof. This staircase is now pulled down, on account of its ruinous state, nor will it be necessary to rebuild it, since four new staircases similar to it have already been built and finished, in the corners of the transept, for the communication with the roofs of the cathedral. Over all the interior vaulting-ribs hewn-stone coverings have been laid, in order to bring about a regular finish of the wall-work.

"At the west end of the cathedral we have set about the north-west corner-pier of the north tower. This had already been built up in earlier times to the height of the window-sill, but left unfinished and without shelter, so that the wet which penetrated from above, had not only forced all the squared stones asunder, but also the stone itself had become quite decayed and perishable. It was necessary, therefore, to pull down these parts which were useless for the continuation of the building; and in so doing it was found that the inner wall-work of the pier was filled up with irregular rubble and mortar, but very strongly united together in some places. It is very remarkable, that among the rubble there were also found old Gothic fragments built in, which consisted partly of carved (*gegliederten*) cornice-stones, partly of floriated crosses, and of the cappings of various pinnacles, &c. Apparently, these fragments had belonged to the cathedral itself,—some to external parts of the structure, some to internal.

"To the latter belonged a couple of pieces of an arch with its base (*Basen* practice in large continental churches. Judging from the description of the present organ in Rimbault and Hopkins, we wonder that Herr Zwirner should speak so slightly of it.—[TRANSLATOR.]

and *Bogenstücke*), richly carved and adorned with polychrome; which, according to their design and profile, agree with the geometrical work of the choir-parclose behind the stalls, and seem to be remains of some such part of the building that has been removed. On which side of the choir they stood, cannot be traced; it may possibly have been in the middle, behind the high altar; since the tomb of Archbishop Theodoric, Count Von Moer, who died 1463, is erected there and enclosed with a projecting grill of thin wrought iron. That such a parclose of stone formerly stood around the presbytery, where the iron roocco grills, dating from the year 1769, now form the screen, is beyond all doubt; for on occasion of the restoration-works in the choir, undertaken in the years 1840 and 1841, the undersigned found on the vaulting-shafts the impresses of the sections of mouldings of the stone parclose, in exact agreement with the screens now existing further westward above the stalls, where the tapestry-hangings now are. The plan for the present iron grill, as also for the temple-shaped reredos over the high altar, together with the marble floor and both side altars in that part, lies in the office of the cathedral-works, and is signed as follows: 'E. FAYN, Architecte; Approbatum in Capitulo Metropolitano Coloniensi hac 1^{ma} Octobris, 1767. S. A. BOLlich, Secretarius.'

"Whether the old stone screen was still in existence up to that time, does not appear from the above document, but it probably was, inasmuch as about this time the beautiful tabernacle also, to the north of the high altar, was demolished. So much, however, is certain, that the coloured fragment built into the north tower pier could not belong to the stone parclose taken down in the years 1767—1769; we might with more reason conclude that a part of this stone screen was demolished on occasion of the erection, after 1463, of the above-mentioned tomb of Archbishop Theodoric, Count Von Moer, and that this fragment was thereupon built into the tower-pier. If this conclusion be true, we have a datum respecting the building of the north tower. That the building was carried on in that part far into the fifteenth century, is also proved by the flame-shaped arched gable-fronts attached to the north-east tower-pier, which are such as were usual about that time, but are not to be found anywhere else about the cathedral. The floriated crosses likewise found in the north-west tower-pier, now pulled down, were moreover quite similar to those which, in the *last* period of the building, were attached to the south tower; both the leaf-work and the thick knop completely agree.

"Lastly; respecting the pieces of pinnacle-capping that were built in, of which some have been given to the museum, it was evident that they came partly from the choir, partly from the south tower, and that, before they were built in, they had been already exposed to the weather for a considerable time. They may therefore already have stood for a time at the place of their destination, and either have fallen down, or been taken down again from the unfinished parts of the tower, and finally have been necessarily used to fill up the wall-work, in order to put them out of the way. We may therefore reasonably conclude that the activity employed on the building came to an end at this place. Even the process of laying the foundation had not been finished, and consequently it was necessary, in the year 1846, to prepare quite afresh the deficient foundations of the two inner piers of the north tower, where the new piers already rise to a height of forty-two feet.

"The *middle pier* on the north side, begun in old times, will have to be taken down and renewed, because it has very much suffered from the weather, and the richly carved freestone-work of the wall is much decayed. Its character agrees entirely with that of the *north-west corner-pier*, temporarily taken down, the rebuilding of which was begun in the latter part of last summer, and has already attained a height above the base (*Socket*) of twelve courses of squared stone. In the ground-plan of this corner-pier, which must be entirely built anew, a modification has been admitted with respect to the place of the

spiral staircase, which has been advanced somewhat westward relatively to the old staircase which had formerly been commenced in that place; this was done upon a deliberate examination of architectural, constructive, and economical reasons. These motives are amply discussed in the Explanatory Report, which was delivered at the beginning of last October, with the plans (which have been worked during the last four years) for building the north tower up to the present height of the south, accompanied by a facsimile of the old plan for the towers, *for the purpose of obtaining a thorough examination of the question by a superior commission, and the sanction of the supreme authority.*

"The plans so presented consist of eighteen large and very elaborate drawings, traced out according to the existing south tower, which, as is well known, does not agree with the old drawings on parchment, discovered in the year 1814, but is materially altered as to its architecture and construction. His Majesty's supreme decision has not yet arrived here.

"With respect to the building-operations of last year, it must also be here stated, that the restoration of the east side of the south tower has begun in the upper parts, by making use of the lofty scaffolds put up for the erection of the arched buttresses, and that this restoration will be continued downwards to the roof of the aisle in the years next following.

"In the cathedral choir, by an order of the Very Reverend Metropolitan Cathedral-Chapter, a new altar has been erected for the Lady-chapel, to receive the picture by Overbeck, having been prepared in the cathedral building-shed. In the course of taking down the old reredos (*Altar-Aufsatz*), which had been erected in the Italian style, an old painting was discovered on the wall above the altar-table. This with its under border reached about fifteen inches below the slab of the altar; so that the original altar must have stood as much lower; the picture was about six feet high, and its breadth occupied the whole length of the altar-slab, about eight feet. It represented the death of S. Mary, behind whose bed was standing erect the SAVIOUR, within an aureole, shaped like a muscle-shell, and coloured like the rainbow. His right hand was in the attitude of blessing, and on His left arm He held a little nimbed image of the Madonna, intended to represent the soul of Mary; while two winged angels appear, one on each side, without the aureole. Before the bed stands a prie-dieu; on each side a candlestick with a tall burning taper, between which a censer is swung by a hand belonging to a body which is wanting; for the picture is, unfortunately, not perfect; it is covered at each side with other paintings, so that the head of Mary is cut off, as also the feet at the other side. Probably a reredos of later erection, about three feet broad, reached so far, [partly] concealing the picture; and at the two sides of this were then painted the figures of SS. Cosmas and Damianus, the latter of colossal stature. The later wall-paintings are of less importance than the first-mentioned middle piece representing the death of S. Mary, which belongs to the beginning of the fourteenth century. This date is indicated not only by the drawing of the folds of the draperies, but also by the beauty and expression of the heads. Accurate tracings of all the parts still visible have been taken; and a copy, on a diminished scale, of the whole highly interesting picture, with its brilliant colouring, has been prepared. The new altar now covers it again, since it was not capable of retention.

"In taking down the reredos there were also found some very beautifully chiselled stone ornaments, which apparently had belonged to an earlier altar. If we might have raised the slab of the consecrated altar, we should certainly have found in the upper part of its body the remaining fragments, which were probably built in on the occasion of its being raised, as has been already mentioned.

"During next spring the enamelled glass windows are to be inserted in the Lady-chapel.

"For the upper windows in the nave of the cathedral some cartoons of the

actual size have already been prepared, but only for the upper parts, because the High Spiritual Authorities have for the present reserved their decision respecting the religious objects that are to adorn the lower parts of the windows. For a similar reason also the execution of the stained glass which His Majesty the King has graciously offered to present for the great south portal window, and with the preparation of which the Royal Institute of Glass-painters at Berlin is already commissioned, cannot yet be proceeded with. According to a supreme decision the enamelled windows in the cathedral are to be ready at the same time with the completion of its stone-work; for which purpose, according to the general building-scheme, about six years will yet be requisite, if the needful pecuniary means do not fail.

“ZWIRNER,

“Cathedral Architect, &c.

“Cologne, 7th January, 1857.”

COMPETITION FOR THE MEMORIAL CHURCH AT CONSTANTINOPLE.

THE following is the Report of the Judges in this competition, addressed by them to the committee:—

“Gentlemen,—We, the Judges empowered by your committee to select the successful designs and award the prizes, having performed these duties, beg leave to make the following report.

“In our examination of the designs submitted to our judgment, we have been guided by the principle enunciated in the address issued to the architects by the committee, namely, that the style to be adopted must be a modification, to suit the climate, of that known in Western Europe as Pointed or Gothic, with especial reference to the examples existing in Southern Europe.

“The local marble of Constantinople is also indicated in these instructions as easily and cheaply procurable, and the architects are advised to avail themselves of it. We were not surprised therefore to find that, in the majority of those designs which manifested a superiority over the rest, there was a tendency towards the form of the Italian Gothic, a style which owes its characteristic variations from the Transalpine Gothic to the warmth of the climate of Italy, the brilliancy of its sunlight, and the employment of its marbles,—conditions which apply equally to the question in hand, and which effectually exclude the broad windows filled with tracery and the deep rich mouldings of our own parish churches, which are unfortunately introduced into too many of the designs submitted to us.

“The architects, generally, in compliance with the request of the committee, have accompanied their designs by written explanations, which have enabled us to test the feasibility of their plans, and to understand their conceptions of the problem submitted to them. The total number of competitors is forty-six; and from these we have selected thirteen as possessing claims for distinction.

“The plan to which we have awarded the first prize is the work of Mr. Burges, a gentleman who has already distinguished himself by obtaining, in partnership with Mr. Clutton, the first prize in the compe-

tition for a cathedral at Lille. In this design, as stated in his admirable memoir, he has kept in view our own Northern Gothic, introducing such modifications as the difference of climate may demand or justify; and naturally referring to Italy for examples, has judiciously selected for study the noble church of S. Andrea at Vercelli, built by English workmen and English money in the thirteenth century, and thus under circumstances very nearly similar to those of the present plan.

"In Mr. Burges' church, as well as in its prototype, so many of the English characteristics are retained as are not inconsistent with the climate; but those which are so have been boldly changed. As a memorial church, the building in question should be especially designed to contain monuments. For this purpose the aisles have been carried round the apse, so as to afford a space for that purpose, which at the same time greatly adds to the effect of the interior by giving to it open pier arches which sustain the apse.

"It is unnecessary to describe the other characteristics of the plan, which are sufficiently shown by the drawings.¹

"Upon a careful examination of this design, compared with others of a similar high class of merit, it has appeared to us to fulfil, in a greater degree than any of them, the conditions laid down by the committee, and to possess the qualities of practicability, adaptation to the climate, and great artistic beauty. It would be invidious and unnecessary to point out the reasons for rejecting the remaining designs, which must be left to speak for themselves. A few words only will therefore be added with respect to those which are recommended for prizes.

"The design selected for the second prize is by Mr. Street, who, like Mr. Burges, occupied in the Lille competition the same honourable place which he occupies in the present, and is composed in a style of Gothic architecture, wholly unmixed with Italian features. It is characterised by great simplicity and grandeur of effect, has no aisles, and is groined in stone over a space nearly equal to that of King's College chapel in Cambridge. To sustain the thrust of this vault, enormous buttresses are introduced; and their projection is disguised by a cloister carried round the walls of the nave, which is intended to modify the heat. The author of this plan, according to his memoir, has considered that the building should be treated rather as a *chapel* for a memorial of those who fell in the late war, than as a *church*. This view will explain many of the peculiarities of this design.

"The third prize has been awarded to Mr. Bodley, for a design that professes to be, like that of Mr. Burges, the result of a study of S. Andrea at Vercelli, and which is remarkable for great simplicity of plan, a noble interior, and a carefully written memoir.

"The design submitted by Mr. Slater, which is next in order, and is accompanied by an excellent memoir, has appeared to us to possess a degree of merit so nearly equal to that of Mr. Bodley, as would have fairly entitled its author to a prize, had there been a fourth placed at

¹ "We think it necessary, however, to direct attention to the ciborium or baldachino supported by four columns over the altar. This, although of great artistic beauty, is manifestly inconsistent with the Anglican ritual; and we beg to suggest that the architect be requested to substitute a reredos at the back of the altar, of similar outline to this ciborium, or otherwise, as he may think consistent with the style of the church."

our disposal. We venture therefore to recommend to the committee that a prize of £35 should be presented to this gentleman.

"The list which is appended to this report will show that we have moreover selected five competitors for especial mention, and four for honourable mention.

"After we had adjudicated the prizes, the special and the honourable mentions, according to the mottoes of their authors, we proceeded, in compliance with your instructions, to open the notes of all the competitors, both successful and unsuccessful, and have subjoined their names.

"In conclusion, we beg to congratulate the committee upon the great amount of talent that has been brought to bear upon this competition, and to express our regret that we have been compelled to set aside many very able designs because their authors have virtually excluded themselves by neglect of the instructions,—by sending plans for buildings of a magnitude which would far exceed the funds at command, by omitting to take into account the peculiar requirements of the climate, and its materials, or, lastly, by introducing forms which too much resemble those of Byzantine or Greek architecture.

"C. T. DUNELM.

"C. H. J. ANDERSON,

"GEORGE PEACOCK,

"ROBERT WILLIS,

"A. J. B. BERESFORD HOPE.

"Jan. 30, 1857."

PRIZEMEN.

1st. W. BURGESS. | 2nd. G. E. STREET. | 3rd. G. S. BODLEY.

EXTRA PRIZE.

W. SLATER.

ESPECIALLY MENTIONED.—(Alphabetical.)

C. GRAY.

R. P. PULLAN.¹

G. TRUEFIT.

WEIGHTMAN, HADFIELD,
and GOLDIE.

W. WHITE.

HONOURABLY MENTIONED.—(Alphabetical.)

A. BELL.

F. FRANCKE, (Meiningen)

HOWELL and BUDD.

PRICHARD and SEDDON.

REMAINING COMPETITORS.—(Alphabetical.)

14. G. Aitchison, Jun.

15. Batter and Son.

16. Raffles Brown.

17. J. Castle.

18. H. Conybeare.

19. M. G. Corfe.

20. J. M. Derick.

21. F. and H. Francis.

22. C. H. Gabriel.

23. H. B. Garling.

24. Guillaume and Campbell.

25. M. Rohde Hawkins.

26. E. A. Heffer.

27. Emeric Henszalmann,
(Paris.)

28. G. M. Hills.

29. W. J. Hopkins.

30. W. Lee.

31. T. Meyer.

32. J. Mitchell.

33. J. W. Mould, (New
York.)

34. S. J. Nicholl.

35. R. P. Pullan.²

36. W. Raiton.

37. T. Richardson.

38. G. H. Ridsdale.

39. J. Robinson.

40. F. Rogers.

41. J. Smith and Son.

42. T. C. Sorby.

43. T. E. Thrupp.

44. Emile Veillade, (Paris)

45. Louis de Ville.

46. G. J. Wigley.

¹ For design with motto "In remembrance of Scutari."

² Design, "We look toward the East in Hope."

THE above document will put our readers into possession of the result of this important competition, and the general reasons which guided the judges in their adjudication: the value of which they may test for themselves by a visit to King's College, where all the designs are now exhibited. It is a curious circumstance, that the whole number of designs sent in—forty-six—so nearly approaches the number elicited by the more important European competition at Lille; but comparatively few foreigners have entered the lists on this occasion. Still more remarkable, perhaps, is the circumstance that the two first prizemen for Constantinople occupied exactly the same relative positions at Lille. We confess that we should have been glad had some of our more distinguished English architects, whose fame is already established, measured their strength in the present competition; but perhaps this is scarcely to be expected. They have more to lose than younger men in case of failure; and the prizes should be higher, to compensate for the risk: besides that, the present engagements of an architect in full practice are often too pressing to allow of the necessary expenditure of time. The consequence is that no competitions save those of the highest class, such as those for the Palace of Administration, Lille, or Hamburg, will attract architects of the highest standing. But the value of the system, as helping to establish the fame of rising men, and also as testing the powers of promising architectural students, is convincingly shown by this instance. Mr. Burges and Mr. Street have now proved their right to the highest rank in their profession; and Mr. Bodley and Mr. Slater have fairly won their spurs.

But some other difficulties connected with the competitive system have not been satisfactorily solved by this example. The questions are not yet decided whether it is best for the public to examine the drawings before the decision of the jury, as at Lille; or *vice versa*, as for Constantinople: whether, in architectural competitions,—in which, unlike a prize poem or a prize essay, an artist's *manner* is difficult of concealment,—*compulsory* anonymousness is desirable; whether the conditions should be very stringent, or the contrary: whether a surveyor-assessor is not a matter of absolute necessity: whether the very object of the competition be to choose the best *design*, or the best *man*.

To these questions no complete answer is given, we are inclined to think, by the results of the present experiment. It were at once ungenerous and absurd even to hint a denial that the conditions in this competition were most carefully and fairly laid down, or that the judges—most competent and most upright as they are—were the best interpreters of those conditions. And yet, in the exercise of our critical judgment, we find ourselves scarcely able to agree in the interpretation which those conditions have practically received, and accordingly disposed to reverse the adjudicated position of the two leading competitors. It is but right, however, to state that the Memorial Church Committee, from whom these instructions emanated, coincide with the judges as to their interpretation. That we distrust our own judgment in forming this conclusion need not be said; for not only are two of the five judges our own colleagues and fellow-labourers in the management of this journal, but we fully concede that the jury have had

the advantage of us in the opportunity of detailed examination, not only of the competing drawings, but of the accompanying memoirs; that they are under a burthen of responsibility to which we are strangers; and that they are our superiors, as a body, in practical knowledge, and possibly in that most important of all qualifications for deciding between rival plans—viz., the ability to determine whether the estimated cost of the execution of the several designs has been calculated *bona fide* by their authors. Upon the latter consideration, indeed, the whole question seems to turn; and we are disposed to think that in any future competitions it ought to be a stated condition that the designs selected for the first class should be submitted, at the cost of the promoters of the scheme, to the measurements and tenders of a professed surveyor.

The difficulty we feel in expressing any divergence of view from that expressed by the jury is further enhanced by the circumstance that all the four prizemen are respected members of our society, whom—for their own merits and our own friendly feeling—we would willingly have seen bracketed equal in this honourable rivalry. Indeed, so highly do we think of the leading designs, and so difficult does it seem to us to decide which of them is the best—not abstractedly, but for Constantinople—that we would willingly adopt the verdict of the judges, were it not that we think Mr. Burges' design, admirable as it is, does not exactly meet the conditions as to style, *as we interpret these conditions*. Hundreds of times as our mind's eye has imagined the probable aspect of the prize design for Constantinople, we can honestly say that we never once pictured to ourselves a church which—at least externally—is so thoroughly un-English in its style. As we shall point out in our review of the separate designs, we are not quite satisfied, on the other hand, with the unmodified Teutonism of Mr. Street's conception; but, for boldness and originality, and for apt and noble expression of the monumental character of the required building, we should be inclined to give the palm to his design. We say this, let us state emphatically, on the broad ground that each competitor, having pledged himself to execute his church at Constantinople for £20,000, must be taken at his word, unless it can be formally or virtually *demonstrated* that his calculations are mistaken.

With this degree of difference from the award of the jury, we are able to agree substantially in their arrangement of the competitors. Had we had a voice in the matter, we should have suggested that, under the difficulties of the case, the three or four leading competitors should have received prizes, and have been invited, if they chose, to compete again among themselves when the actual site was determined. Any one of them would have designed, with more definite instructions, a satisfactory church. But we conclude that such a course was incompatible with *bona fides* to the terms of the competition. In a case of so much ambiguity, we need scarcely say that our pages will be open to any reasonable expression of difference of opinion among architectural critics.¹ And having discharged the unpleasant duty of hinting

¹ We are already favoured with a communication on this subject from our valued correspondent *, which, for obvious reasons, we think it best to postpone to our next number.

our dissent on theoretic grounds from those whose opinion is more valuable than our own, we proceed to describe the several designs in the order of the published award.

No. 1.—Mr. Burges' design is in its plan a small minster with the triple distribution of height internally; with a nave of six narrow bays, two corresponding aisles, a central lantern and two transepts (forming three squares), and a choir terminating in a circular seven-sided apse, surrounded by a procession-path or aisle. The internal effect is good, and, except for the constructional colour derived by horizontal banding, does not differ considerably from the appearance of an ordinary French church, of moderate dimensions, in its character of detail. The shafts however are, very properly, cylindrical columns of marble; the arches massive, but narrow (which is unlike the usual Southern Pointed); the trefoiled triforium of dimensions resembling that at New Shoreham; the clerestory small, but well-proportioned, and lighted by rather large lancets, with simple plate-tracery in the head. We observe but little of a speluncar effect in this design, and should fear that the light would be rather in excess; the windows being both numerous and ranged at a low level. Iron ties across the arches produce an undoubted Italian effect; and are an admitted defence against the dangers of earthquakes: but their introduction seems to us less commendable than would be an attempt to dispense with them. The groined roof is very good, and the whole interior effect shows ability of the highest order. Mr. Burges, in order to secure lightness, cheapness, and safety against earthquakes, forms his groining of stone ribs, with the spaces floated in concrete; an expedient found in the roof of Salisbury cathedral and the cloisters of Rouen. The type of the whole design possesses somewhat more of a cathedral character than we can think appropriate for the circumstances of the case. The ambulatory round the apse is a good feature, and doubtless most suitable for the reception of mural memorials; but we can scarcely go so far as to think, with the judges, that this is a *special* merit of the design, since any wall-surface, in almost any part of a church, might be appropriately arcaded, and made to serve this particular purpose. The ritual arrangements are good, but—as was implied in the conditions of competition—merely suggestive. The choir is placed in the crossing, with single stalls; the eastern limb serving as sanctuary. The baldachin over the altar is an excellent Southern feature, and we should have objected if, in fact, the judges had proscribed it. It might be well treated, so as to suit our ritual; and we should be sorry to pronounce an opinion adverse to the introduction of a baldachin in the dome of S. Paul's, for example, were the metropolitan cathedral ever to be congregationally arranged. The baldachin is a distinctly *primitive*, and not Roman, arrangement. But we understand, on undoubted authority, that what the foot-note in the judges' report intended to comment on was the baldachin "supported by four columns." Mr. Burges had unluckily arranged the two western pillars of his baldachin inconveniently for the use of the altar; and this was the object of the judges' criticism. We wish the wording of the note had been more clear. The pulpit stands against the north-west pier of the crossing; the organ is corbelled out from the east wall of the north transept.

Passing outside, we are less able to commend Mr. Burges' excellent

design. To our eyes it is a most faithful reproduction of such a church as one might find on the shores of the Adriatic: in which the detail indeed is quasi-Pointed, but the flat roofs, the general horizontalism of feeling, the dumpy façades with their squat angle pinnacles at the angles, and large rose windows, are evidences of a lingering prevalence of Romanesque traditions. We can admire most thoroughly Mr. Burges' able and artistic imitation of this interesting type of church; its three deeply recessed western portals, (overshadowed by the most picturesque of rude, projecting pent-house roofs, covered with the coarse red tiles of the south of Europe); the panel-like treatment of the wall-surfaces, diapered in banded colour; and the Italian-Pointed cornice, full of character, which—true to the type—encircles the eaves of the building, and follows its depressed gables: but we cannot recognise in this ingenious and beautiful design that adaptation of the purer Pointed of the North to the climatic needs of the more sunny South, which would tell its own story of an English monumental church planted in the city of the Sultan. And so far, this most creditable church seems to us, viewing it merely from an artistic point of view, to be scarcely what we should wish to see built at Constantinople. Mr. Burges provides no tower within his estimate; but he appends a sketch of an Italian campanile set skew-wise to the axis of the church. In this we should desire more simplicity in the treatment of the lantern; though we remember precedents for the sketch. Is not, we would ask, the fact of appending a feature extra to the fixed cost an inconvenient deviation from the strict terms of the conditions?

No. 2.—Mr. Street's design is a curious contrast to the one last described. There is no architect in England, perhaps, better qualified than Mr. Street, both by experience and predilections, to engraft Italianising features on Northern Pointed; but in the present very powerful and original design the artist seems to us to have preferred, by a process the very reverse of that pursued by his successful competitor, to clothe a Northern thought in the expression and detail of the South, rather than to borrow the original idea from the South, and translate it into a Northern dialect. Individually, we think this the better course of the two; and there can be little doubt that this design, viewed in its entirety, and as embodying the idea of an "English memorial church"—itself the architectural monument, rather than the receptacle of individual memorials,—is a proof of unusual artistic vigour. There are some, and we may reckon ourselves among the number, who—considering the question (we are free to admit) chiefly from an artistic point of view, and unfettered by the burthen of responsibility as to secondary (though undoubtedly grave and important) considerations which must have weighed on the accomplished and conscientious judges—would have given the first place to this design: for to us it seems that Mr. Street has here realised, more happily than Mr. Burges, the conception of a grand Architectural Monument, the impressive exterior of which, with its distinctive national characteristics (only so far modified as to suit the locality), would be an unmistakeably English memorial in Constantinople of the Crimean dead. We doubt if any other design in this competition has fulfilled,

to an equal extent, we do not merely say the intention of the monument, but, according to our own interpretation, the prescriptions of the authorised programme. At the same time, we neither give unqualified commendation to this design, nor do we express any opinion on the practicability of executing so vast a work for so small a sum. The architect, having pledged himself to an estimate within the fixed sum, must have the credit, in our opinion, of a *bona fide* tender, until his calculations are disproved by sufficient authority. But we can well understand that the prodigious vault shown in this design may appear, to many persons of experience, by self-evident internal testimony, as little more than a fancy drawing. The church is uniformly groined; cruciform in plan, though without aisles, and of great height. The nave has five bays; and beyond the transepts there is a choir of two bays with five-sided apse. An organ-chamber to the south, and vestries to the north, occupy the angles between transepts and choir. The uniform vaulted roof, in dimensions scarcely less than that of King's College chapel, (but, it is fair to add, of much simpler and easier construction,) is sustained by enormous external buttresses. The church is aisleless, but an external cloister is very judiciously obtained by piercing the projections of the buttresses; as though the chapels between the buttresses of the Cambridge prototype were connected with each other. This construction also allows of a beautiful and ingenious arrangement of the windows. These are placed at a very high level, leaving internally a large space, simply arcaded, and offering a wide, if not a too spacious, field for commemorative inscriptions. The windows are finely traceried, of three lights, with colour obtained by alternation of voussairs. But, as an adaptation to the climate, there is a second external fenestration of only two lights, the interval between the two planes of tracery being roofed between the buttresses, which are connected with each other by bold span arches. This device seems to us to give extraordinary life and character to the exterior, besides allowing another arrangement: viz., a sort of passage (like an external triforium) carried all round the building, and intended (we believe) to secure easy access, for ventilation or other purposes, to the windows. This was a hint judiciously borrowed from Marburg, we imagine; where the existence of a somewhat similar treatment has been described by Mr. Street in our own pages. The transept façades show fine rose windows of plate tracery within Pointed arches. There are at the east side of the crossing two slender octagonal fleches, very graceful in outline, and enriched by double coronals of metal. The speciality of this monumental design being (properly enough) its exterior, we may finish our external notes before we go inside. The whole mass of the building, compact and seemingly self-supporting, bristling with its vertical lines, reminding us more of the general effect of Alby than any other exterior we remember, is in extreme contrast to the characteristics of the domical architecture by which it would be surrounded. We certainly should have preferred a more gracious air and sentiment. We are reminded by this exterior, more than we should care to be in Constantinople, of that austere and rugged architecture of the North, which we should need Mr. Ruskin's pen to describe.

The inside is remarkable for its simplicity and grandeur; being of uniform height and breadth, with good quadripartite vaulting, and a very dignified apse. The detail is of great beauty, and thoroughly Italian. Instead of a baldachin, this design shows an elaborate reredos with side-screens of iron, reminding us of those which Mr. Street showed at Lille, and a very dignified choral arrangement. The stalls are in two rows; the organ, with some rich metal screenwork, corbels out on the north side of the choir. The pulpit is also of great richness; and these arrangements—though probably only suggestive, as in the winning design—seem somewhat irreconcilable with the economic instructions of the programme. As with Mr. Burges' tower, so with Mr. Street's fittings, we see the common trap into which competitors fall—(so constantly verified in literary examinations)—of going out of their way to show what they *could* do. The present is altogether a very remarkable design, especially for its able embodiment of an original architectural idea, its unity and simplicity, and its truthful picturesqueness.

No. 3.—Mr. Bodley's design, especially as the work of a younger competitor, is deserving of the highest commendation. The plan almost errs on the side of simplicity, as it is nothing more than that of a parish church, which is still more observable externally from the fact of the chancel-roof being lower than the nave. There is a nave of five bays besides a distinct narthex, aisles, in the southern of which at the west end is engaged a tower, no transepts, a square-ended aisleless chancel, and a sacristy at the north-west. There was some overstatement seemingly as to S. Andrea, Vercelli, having served as a model of this church; Mr. Bodley having explained (in the *Builder*) that he borrowed nothing but the square east end from that example. There is great internal height, and all the light is obtained from a dignified clerestory, the aisle-walls being blank. The nave is spanned by transverse arches of excellent character corbelled upon a string-course; and these arches are supported by abutments spanning the aisles. The roofs however are of wood, panelled and painted. The chancel arch is trefoiled, rising from large cylindrical shafts. Mr. Bodley has also adopted metal ties. The ornamentation of this design by mosaics, &c., is most successful; and there is throughout clear evidence of thorough mastery of Italian detail and feeling, with a Sicilian tone predominant. The exterior is very rich and beautiful; and the campanile (of which alternative forms are given) is especially good. It has seized the spirit of the fine Italian towers and vastly improved the detail. We have seldom seen anything better than the fine rich belfry-stage with its heavy projecting cornice and highly enriched saddle-back roof above. We warmly congratulate Mr. Bodley on the ability displayed in this admirable design.

No. 4.—Mr. Slater, adopting a different type from any of the three preceding designs, who have respectively embodied the ideas of a minster, a monumental chapel, and a parish church, has chosen that of a collegiate church. His exterior is austere and frigid, reminding us in its feeling rather of the Abbaye aux Hommes of Caen; and throughout, both in colour-band and in detail, there is some timidity, which shows that the artist is more at home in a northern

treatment of his subject. The plan is good for its *ordonnance*. The nave has four bays with aisles, and a quasi-narthex: there is a crossing and two transepts; and the chancel is of two bays, with aisles, and a five-sided semicircular apsidal sanctuary. The windows are adapted to the climate by being glazed in the middle of the wall, and with arcading both on the outer and inner planes of wall. The piers are shafted, and the whole detail is both graceful and accurate, with great perception of proportion in the height and distribution of the parts. And in the Pointed barrel-vault Mr. Slater has introduced a most suitable and excellent feature, which however is sadly marred by the introduction not only of transverse but diagonal ribs, and by the constructional error of piercing the crown of the vault. The two western towers and spires, which are of the broach form, and banded in colours, are not very successful. But the design has much substantial merit. A clever sketch for stained glass, avoiding figure subjects, is added.

No. 5.—Mr. Gray's design is the first in alphabetical order of those "especially mentioned." The plan is a parallelogram with a semicircular apsidal sanctuary and transepts of like form. At the north-east there is a detached octagonal chapter-house-like vestry, and at the south-west a detached campanile connected with the church by a cloister. We cannot highly commend this design, which seems rather to fail in Pointed feeling, though there is grandeur in the internal breadth. The exterior is however a copy of an Italian church, so far as low gables, with a heavy cornice running up their slopes, can make one. The west façade has a large circular window above a pronounced horizontal arcading, with a deeply recessed door beneath. The roof is groined in stone. The best feature is the campanile, which is of the Venetian type boldly treated: its lower part is blank, with an enriched open belfry stage surmounted by a heavy but picturesque square capping.

No. 6.—Mr. R. P. Pullan's better design, of the two with which he competed, has a nave of six bays, two aisles, a western porch, an engaged south-western tower, a crossing, two square transepts, a square-ended chancel, with an organ-chamber north-west and a vestry south-west. It is vaulted throughout. The crossing is marked externally by a small fleche; the tower and spire are an average specimen of English First-Pointed. This indeed is the predominant style of the design, which has a generally frigid, meagre, northern look, in spite of considerable height and dignity. The most noticeable feature is an arrangement by which the chief light is admitted by the clerestory windows—which are placed over the *aisle*-walls, as an upper story, while the intermediate space, above the aisles, is treated as a large triforium opening into the church by a pierced arcade. The detail does not conspicuously Italianize. The east window is circular, with plate tracery. Much use is made internally of banded marbles and mosaics.

No. 7.—Mr. Truefitt's church deserves its place, though it is as impracticable as it is clever. Its general conception resembles that of Mr. Street, a huge aisleless church with ponderous stone roof.

The treatment, however, is characteristically different. The main feature is a central octagon, with square nave and transepts, and an *octagonally planned* choir eastward. Internally this octagon is made rectangular by the northern and southern sides being occupied as vestry and organ-chamber; and as these are of a lower height, the *octagonality* does not conspicuously appear in the perspective. The transepts are the lower stages of two towers, which flank the central octagon: the latter being vaulted domically, and its external roofing being an ingenious combination of eight gables set on a square plan, with an octagonal fleche rising from the middle. These steeples display peculiar powers of composition. At the oblique angles of this octagon are huge elongated windows,—a reminiscence of Ely. There is much boldness and power in the design; which however shows its author's mannerism in its strange card-board-like notched tracery, and its entire avoidance of buttresses or projections. A metal chancel-screen within deserves notice, as a specimen of Mr. Truefitt's *forte*.

No. 8.—Messrs. Weightman, Hadfield, and Goldie, present us with an ambitious and picturesque but not very judicious design. The church is "transverse triapsidal," (the apses being angular,) with a nave of six bays, two aisles, and a vestry at the south-east. The most conspicuous feature is an ample and complete atrium at the west end. The central crossing is vaulted internally, and outside is marked by a somewhat heavy tower, with a low pyramidal capping of stone; while at the west end are little twin fleches. The rest of the roofs are of wood panelled, but with transverse arches spanning the building. Colour is introduced in bands, somewhat sparingly and timidly. The windows are from the Duomo of Florence; and there are corbel-tables and other features borrowed infelicitously and not without exaggeration from Italian sources. The interior shows a triforium of oblong openings sustained by an outer and inner row of red marble pillars. The clerestory windows are spherical triangles. In spite of this triple division, the inside in no way resembles a cathedral.

No. 9.—Mr. White's design, though somewhat bizarre, is by no means unsuccessful. Here we have a nave of three squares and a narrower bay to the west, two aisles, a crossing, and transepts forming three transverse squares, and a square-ended chancel of two unequal bays. There is no ambulatory round the choir, but the chancel and transepts are connected by the unusual arrangement of quasi-aisles, each being a quarter-circle in plan. This form is exceedingly ugly, and the nave arches seem to us too broad and sprawling. There is an external corridor running round the south, west, and north sides of the nave, and a cloister running at right angles to the church at the north-west angle connects a detached campanile. The campanile is not very happy; its belfry-stage is fourgabled and surmounted by a thin octagonal spire, red in colour with horizontal bands of green zigzags. The central crossing is vaulted in a polygonal dome, which is roofed externally in a kiln-like, or sugar-loaf, form of spire. The rest of the church is vaulted, and has flying-buttresses. The tracery is good, of the 'plate' kind, and with an early Pointed character. There is an almost excessive use of constructional colour, in inter-

nal mosaics, &c., and in zigzag patterns externally, on the roofs and spire.

No. 10.—Mr. Bell's design comes first, in alphabetical order, of the four selected by the judges, as a third-class, for "honourable mention." This is a parallel-triapsidal plan, with crossing and two transepts, nave of four bays, and two aisles, with a cloister on the south side. The side apses are utilized as vestries. The transepts, as in Mr. Truett's design, are the bases of two massive towers—a hint borrowed from Exeter. These towers are four-gabled and capped with short spires. The nave has a wooden roof, but the lantern and choir are groined in stone; the vaults being supported by flying buttresses. The choir roof is higher, externally, than that of the nave, and being fenced with aspiring pinnacles gives a recollection of Cologne. This is an ambitious design, which shows however that its author, with more judgment, might be more successful: for he displays considerable knowledge of detail and effect, and has evidently been trained in a good school.

No. 11.—Mr. F. Francke, of Meiningen, is the only one of the four foreign competitors who has distinguished himself. His design is a thoroughly German Late-Pointed, or Flamboyant, church, full of vertical lines and angularities. The plan is cruciform and apsidal, with three equal aisles under roofs of equal height. Externally we note a central fleche of open tracery and two western towers, square and parapeted, from which rise octagonal lanterns surmounted by spires pierced with open fretwork tracery. Internally a subvaulted west gallery and a most characteristic German pulpit are conspicuous. The design has much special interest and is beautifully executed in its peculiar style.

No. 12.—Messrs. Howell and Budd present us with a gigantic conception of a cathedral, in a grandiose nondescript Pointed most akin to our late Flowing, with no attempt at a climatic modification. The plan comprises a nave of five bays and two aisles, a huge western tower, with western transepts, (as at Ely), a crossing and two main transepts, a choir ending in a semicircular apse, which is surrounded by an ambulatory, while there are also additional square-ended choir aisles, utilized as vestries. Of the two western transepts the northern one is arranged as a chapel for morning-prayer, the southern one as a baptistery. The interior displays vast mass-piers supporting arches with discontinuous imposts. There is a huge triforium, a clerestory, and groined roof; the vaulting-shafts of the latter being supported by gigantic corbels at the level of the impost of the main arcade. Colour is used *ad libitum*, and fifty stalls are shown in the choir. The architects ingeniously comply with the prohibition of forms of human life, and yet exhibit the emblems of the Passion in the sanctuary decoration. Their pavement in geometrical forms is good. The design, with a certain vigour, is nothing but a congeries of vagaries; and we scarcely think it claimed an honourable mention, except as an encouragement to what was clearly a very laborious work of juvenile competition. The drawings, all coloured, are beautifully "got out."

No. 13.—Messrs. Prichard and Seddon contribute a design, notably better than the preceding one. Their nave has five bays and two aisles. There is a western loggia as a narthex, and an open porch for carriages

besides. The chancel has two square-ended aisles and a projecting semi-circular apse. The exterior has very considerable merit. The roof is of uniform height, (vaulted internally) and bristles with a lofty ridge-crest. Double flying-buttresses, gabled clerestory windows of great size (there being no windows in the aisles), a central fleche, a western tower and spire (of a dignified English type, but with too low a belfry-stage,) make a whole, which, for character and knowledge of detail, might well, we think, have raised the work to the superior class, although the carriage-porch and tower are unquestionably not well conceived. Inside we have a Middle-Pointed effect, with judicious colouring, and some rich fittings.

We now turn to the unsuccessful competitors, who also are arranged alphabetically.

No. 14.—Mr. G. Aitchison, Junior, offers an expansion of the famous Round Church at Cambridge. It is a large polygon, with gabled clerestory, roofed domically in a ribbed method, reminding us of the ridge-and-furrow type of the Paxtonian greenhouse architecture. The chancel is square-ended, with a vestry behind the altar. At the west end is a huge open porch, with a round arch, yawning like the Peak Cavern. This is flanked by two towers surmounted by pyramidal cappings. The interior is a piece of fantastic scene-painting;—a sort of Domdaniel-cave, or travestie of the Holy Sepulchre. It is a dome vaulted from low coupled columns of red and green; with a frowning low-browed chancel at one side. It is a pity that a clever man should have made such a mistake.

No. 15.—Messrs. Batter and Son present us with a most thoroughly common-place "Perpendicular" church worthy of the purlieus of Liverpool or Birmingham. There are two west towers, a children's gallery between, clerestory, and square east end. The design is wholly undeserving of notice.

No. 16.—Mr. Raffles Brown, whose motto was *Templa quam delecta*, (sic), competed with a commonplace English church, of feeble and jejune Late Middle-Pointed style, the only attempt at southern peculiarities being in the size of the windows. The plan comprises a nave of six bays, and two aisles, crossing and two transepts, chancel with two square-ended aisles, and a *circular* projecting apse—an extraordinary reproduction of the Trondjhem peculiarity. Over the crossing is a central tower, the belfry stage of which is square, and surmounted by a meagre spire, so placed on the tower that the latter runs up into it, and gives four gables by *slicing*. The roofs are of timber, with heavy tie-beams, and collars. The piers are shafted. Outside the banding in colour is mean and displeasing.

No. 17.—Mr. J. Castle's design is a huge straggling cathedral in a sort of coarse Middle-Pointed, presenting no southern characteristics whatever, cruciform and apsidal, with aisles to the transepts, and a gabled clerestory. The steeple which stands centrically is an exaggerated imitation of that of S. Mary's, Oxford, with two stages of pinnacles. We desiderate on the ground plan any sufficient abutment for this ponderous mass. Some streaks of red upon the elevations indicate an infelicitous attempt at constructional polychrome, while the exterior

is garnished with texts in letters of portentous size. Its other drawbacks apart, this church could not be carried out for the money, and yet it bears the motto "Save."

No. 18.—Mr. H. Conybeare's fixed idea seems to be to repeat triplets as often as he can. His plan is that of an English parish church, not cruciform, in tame First-Pointed, with two western towers, carrying thin spiky spires, clerestoried and aisled nave, and square-ended chancel. Into this he has contrived to cram a western triplet, triplet aisle windows, and a clerestory of triplets in every bay of the nave, and three sets of triplets on each side of the chancel, all the side triplets being of equal height; only the east window, by way of variety, is a seven-light Middle-Pointed one, with thin weak tracery. To compensate the reredos is a triplet arcade of arches opening into a little square vestry under the east window. The ground story of the chancel is decorated with two tiers of wall-arcading. Mr. Conybeare is evidently a theoretic man.

No. 19.—Mr. M. G. Corfe likewise indulges in two western steeples with attenuated spires. His style is however Middle-Pointed, and the principal point about this church is that it is cruciform and apsidal, with a cottage-like upgabling clerestory. In the perspective West Indian foliage is introduced to give a Constantinopolitan feeling. The whole design is singularly poor, and the ritualism *nil*.

No. 20.—Mr. J. M. Derick re-appears in the present competition. In his church no attempt is visible to travel out of the routine of mere English Middle-Pointed. It is cruciform, with aisles to the nave, and none to the clerestory, a central tower and spire, and square east end. The nave clerestory is composed of three trefoils in a spherical triangle. The east window is simply and absolutely borrowed from Merton chapel. The tympanum of the double west door presents us with the names of the heroes of the war inscribed in circles. The whole conception is very feeble, and inferior to what Mr. Derick designed four-teen years ago at S. Saviour's, Leeds.

No. 21.—Messrs. F. and H. Francis present a design which is decidedly not devoid of merit, but fails through its purely northern character. It is in Middle-Pointed and cruciform; the transepts, as well as the east end, being apsidal. The clerestory is of two-light windows. The roof is wooden. There is a western steeple with a well-raised belfry story, and an embossed spire of iron. Some internal decoration is shown. The external perspective in brown ink is very effectively sketched.

No. 22.—Mr. C. H. Gabriel offers a very respectable church in early Middle-Pointed, but, like so many others, conceived upon a mere English type. It is cruciform, with aisles and clerestory to the nave, a central spire of wood covered by copper, and square east end, vaulted throughout in wood.

No. 23.—Mr. H. B. Garling treats us with an insipid adaptation of the Pisa Baptistery, set on the crossing of a mere English plan of a nave of four bays with aisles, western vestibular narthex and open porch for carriages; transepts; chancel and five-sided apse, with two square-ended chancel-aisles for vestry and organ-chamber. The

roofs are of timber. At the south-west is a detached campanile connected by a cloister with the main building. This campanile, borrowed seemingly from Cremona, is the best part of a tame and characterless design, in which a northern type is feebly Italianized.

No. 24.—Messrs. Guillaume and Campbell, like Mr. Garling, aim at a southern effect, and like him present a central cupola, in this case incongruously capped by a fleche. There are likewise two slender minaret-like west spires. The church is cruciform, and by a curious coincidence these gentlemen, and they alone, have hit off the same idea as Mr. Burges—a procession-path for monuments. Their apse, however, is polygonal. The church is groined throughout and has a clerestory. The style is a modification of Middle-Pointed.

No. 25.—Mr. M. Rohde Hawkins, in this competition, falls short of his antecedents. He gives a cross clerestoried church with central spire, and two low west towers with curious pinnacles and upgabling parapets. The style is Middle-Pointed, with some details recalling Italian Pointed, about the windows. We are hardly able to describe, without a diagram, the infelicitous manipulation of the extra space arising from the arcades being measured out so as not to equal the whole internal length of the nave. The stalls are brought down to the lantern,—thus rendering a chancel of average length useless except as an inordinately spacious sanctuary.

No. 26.—Mr. E. A. Heffer hardly deserves to be exhibited at all. One sheet of paper (quite enough) contains his entire conception—drawn in total disregard of the prescribed scale—of an aisleless cruciform church, in a form of First-Pointed, recalling Irlington of twenty-five years back, with the additional peculiarity of an eastern limb with converging walls. This design, and the one which follows in alphabetical order, divide, we think, the distinction of being the worst in the whole exhibition.

No. 27.—M. Emeric Henselmann of Paris, (combined with MM. Leblan and Reimbaut for the first gold medal at Lille.) offers a specimen of bathotic architecture;—a groined, cruciform, aisleless church, lighted by sprawling lancets, without one redeeming feature of detail or arrangement. The Anglican worship is provided for by a pulpit of inordinate size, and reached by interminable steps! Outside the building is corniced by a series of gigantic inverted ‘clubs’ growing out of long stalks. The west façade has a huge Pointed arch, à la Tewkesbury, the gable above being capped by a minute clock turret. If M. Henselmann saw at Lille what English architects could do, how could he have ventured to send in this caricature?

No. 28.—Mr. G. M. Hills, we have no hesitation in saying, occupies one of the highest places among the unmentioned. If we might venture to guess, we should imagine that he fell into the lowest class through his design being not only purely English, but too manifestly copied in its broad features from known examples. But he presents a most carefully studied production, exhibiting in the beauty and carefulness of the “getting out” the school of Carpenter, in which he has studied. The style is Middle-Pointed, developed in a large cruciform apsidal church, vaulted throughout. The central spire recalls S. Mary’s,

Oxford, and the west end reproduces Howden. The clerestory is composed of long three-light windows, and over the nave arches runs a sort of broad pendant arcading, to supply the place of triforium. The windows of the apse are long, and of two lights. Below them the ground story is prettily arcaded. The ritualism is correct.

No. 29.—Mr. W. J. Hopkins aims at force and originality, but with very indifferent success. His church, which is cruciform, has the peculiarity of only possessing a north aisle. His central kiln-like spire and south climatic cloister recall similar features in Mr. White's church, but are much inferior. The nave and cloister are under a span roof, which looks far too heavy for the remaining structure. There is another steeple to the south-west of the nave. The east end is apsidal, with upgabling windows.

No. 30.—Mr. W. Lee competes with a purely English church in tame Middle-Pointed, composed of a clerestoried nave and aisles, chancel, and western tower and spire, much too high for the general structure.

No. 31.—This design, by Mr. T. Meyer, is a feeble attempt to translate Murphy's notion of what Batalha was to be into the Pointed of the Milan Duomo. It is a cruciform, apsidal, aisleless church, with central quasi-dome; it is groined with complicated ribs, and developed in a spiritless English Flowing style.

No. 32.—Of all the extraordinary arrangements offered, that of Mr. T. Mitchell's church is the most extraordinary. This gentleman comes into the field with a round church, and in the centre of his lantern plants his pulpit, with benches ranged about it at right angles, so as to offer the dissected skeleton of an heraldic lozenge. It does not seem to have occurred to Mr. Mitchell, that unless he introduced some contrivance in the form of a horizontal smoke-jack to turn the preacher, half the congregation would be perpetually blessed with the sight of his back. This wonderful auditorium is circled by an aisle, formed by arches borne on eight gaunt pillars triply banded, and sprouts upwards into an octagonal lantern and spire, and sideways into west porch, transepts, chancel and two flanking buildings. The style claims to be transitional between First and Middle-Pointed.

No. 33.—Mr. J. W. Mould, of New York,—a pupil of Mr. Owen Jones,—would have been warmly welcomed by us for the sake of his nationality, had his design shown any merit whatever. It is an impossible cruciform apsidal church, with a tower stuck on at the end of the north transept. The detail is indescribable: and the arrangement monstrous. The crossing, for example, is seated longitudinally, with no central passage! But the situation of the altar, standing clear in the apse, seems to show a Transatlantic tradition. It has been rather cleverly said by our contemporary, the *Guardian*, that Mr. Owen Jones' typical architecture is 'either a tunnel or a sewer.' We are glad that his American pupil has departed from this normal form.

No. 34.—Mr. S. J. Nicholl exhibits boldness and originality in a design in which we recognise features of Italian Pointed, but in which we also recognise that specific feature of Byzantine and Mahometan architecture, the cupola, to the use of which the instructions were

opposed. The plan is composed of a sort of western internal narthex having externally two small spires with very open belfry stages; beyond are the nave arches of only two bays, under a barrel vault, and opening into a huge central lantern with transepts and apsidal east end. The dome itself is oriental in contour, being in the form of a depressed spherical cone. The general style is Middle-Pointed, borrowing several Italian features, and in parts even classical in effect. The west end is conspicuous for its verticality. Mr. Nicholl deserves credit for the carefulness of his drawing.

No. 35.—Mr. R. P. Pullan exhibits a second design, with the motto, "We look towards the East in hope." Though this church has good points, it is much below the merit of that other one of his which gained an especial mention. We should imagine that Mr. Pullan's motive for sending it in must have been to meet the possibility of the judges preferring a cheap church. The style is Middle-Pointed, with a soupçon of Italian. The plan is composed of a western tower pyramidally capped, nave and aisles terminating in the chancel, and two vestries, all apsidal. The church is roofed with three gables, the nave having a clerestory of little trefoiled windows invisible from the outside. The chancel is vaulted, and is adorned with arcading. The ritualism, including a rather pretty low screen, is good. Some coloured decoration is indicated of a modest and pleasing character. The details of this church are superior to its plan.

No. 36.—Mr. W. Railton comes into the field with a cathedral, crowned as only Lichfield now is, with three stone spires, sprouting into spire-lights. The conception and detail do not travel out of England, and are expressed in questionable transition between First and Middle-Pointed. Each bay of the nave presents a triforium compartment of three openings, with pedimented heads framed within the jambs of the clerestory, which are continued down to the string above the arcade, the clerestory windows being of four lights. The roof is of wood. There are of course transepts, and the east end is square. The detail throughout is large and heavy. Every member of the congregation is to have his place, as all the seats are divided by elbows, like the stalls at the Opera.

No. 37.—Mr. T. Richardson dazzles our eyes with the gold leaf with which he has decked the letters of his plan and the pipes of his organ. His unnecessarily complex plan gives a cross triapsidal church in Middle-Pointed, with two mortuary and two monumental chapels, one on each side—what the difference may be we cannot guess—also a baptistery, a morning prayer chapel and an octagonal chapter-house. The building is groined, and the tower and spire stand engaged at the west end of the north aisle. The broach spire actually starts just above the clerestory eaves. Feeble pretension marks this design, in which there is no feature culled outside of England.

No. 38.—Mr. G. H. Ridsdale comes forward with a cruciform apsidal church in tame Middle-Pointed. The tower stands on the north side of the chancel; the nave is clerestoried.

No. 39.—Mr. J. Robinson's church is feeble, but it has the merit of being designed in Italian Pointed. The plan is very simple, a

clerestoried nave and aisles, and an apsidal sanctuary. The western end offers a porch and a rose window. The nave roof is panelled, that of the apse groined. A very lofty staged tower with pyramidal capping clings to the south aisle near the east end.

No. 40.—Mr. F. Rogers's drawings are so ineffectively got out in pencil as to be with difficulty understood. He offers a cross church with a central spire and a clerestoried nave in a sort of mean English Middle-Pointed. The east end is square, and under the window encrusting the outside wall appears a row of the queerest and ugliest monumental tablets.

No. 41, by Messrs. T. Smith and Son, is in plan a vulgarized reminiscence of Lichfield, with a constructional choir, called 'nave' in the drawing, and a Lady-chapel called 'chancel.' It is elaborately groined, the crossing being vaulted with fan tracery. The outside has lateral gables to the Lady-chapel, a system of flying buttresses, and two open west spires, standing as it were on legs,—indescribably petty and contemptible,—more like monuments in Kensal Green than anything else. There is a west corridor as a narthex. Inside there is a conspicuous triforium. There is no colour or banding in this design, and the detail, such as it is, is merely English.

No. 42.—Untamed and eccentric fancy characterizes Mr. T. C. Sorby's bulky collection of designs. This competitor gives us a sort of dreamy cathedral—grandiose yet not graceful, and certainly impossible in construction—designed in a wild yet heavy Flamboyant. The groined roof of the nave grows into a sort of Renaissance domical ceiling, and the central lantern is to be supported at each angle by coupled pillars, sixteen in all, cast in iron, or out of the cannon taken at Sebastopol. The east end is apsidal, with a constructional reredos projected far westward, and the stalls are in the lantern. There is a Fusesque attempt after eclesiastical grandeur in the designs for this portion of the edifice. Mr. Sorby presents three alternative external designs, all totally different from each other, and from the fourth, which he has worked out. Much toil, time, and thought must have been expended in this series of designs; we wish the result had been more successful. But if Mr. Sorby will to his industry add a more chastened fancy, he may occupy in time a very creditable position.

No. 43.—We are disappointed to have to note such a falling off in Mr. T. E. Thrupp's church, compared with his meritorious essay at Lille. The plan is cruciform, with transepts lower than the nave, and a square east end. The style is rigid English First-Pointed, with features rather suited to a cathedral than to a church of a moderate size—such, for instance, as the quintuplet window to the south transept. The west end is the greatest failure, being the *rasé* façade of a minster, with two squat small towers. Mr. Thrupp deserves great credit for the constructive iron work which he has introduced, and for the cleverness and carefulness of his drawings in which he displays it. His designs are indeed all of them very well drawn. In comparing this church with his tendered cathedral at Lille, we fancy that we can trace that his studies have mainly been directed to the First-Pointed minsters of England. We should earnestly recommend him to extend them to our

parish churches also. If he does so, we anticipate that Mr. Thrupp may hereafter produce successful works.

No. 44, by M. Emile Veillade of Paris, is a preposterous cathedral of impossible size and inexplicable plan. For instance there are behind the altar three distinct 'retrochoral' apartments!! The style is bastard Flamboyant: and the drawings are got up in a miserably scratchy style.

No. 45.—Mr. L. de Ville's drawings give us the notion of a church made of caoutchouc, and then pulled up; the sight of them produces a feeling of impalement, not pleasant in connection with Constantinople. The plan shows an apsidal cathedralesque structure, with central spire, clerestory, gabled aisles, and a huge west porch, the whole thin and attenuated, with no Oriental feature about it. The streaks of red, indicative of constructional polychrome, do not lead us to anticipate that the architectural shortcomings would be redeemed by conspicuous decorative taste.

No. 46.—Mr. Wigley must be credited with a certain amount of rude talent, but a total absence of judgment. His plan is transverse triapsidal, with a circular central lantern, roofed in an egg-shaped dome over an arcaded and corniced tambour—most mosque-like in effect. An ambulatory runs round all three apses, and an external cloister at the east end connects the building with a 'Lady-chapel,' to be used as a vestry, which is itself apsidal, and furnished with a "divan," (actually so called on the plan!) intended, we presume, for the use of "inquiring" Oriental potentates. There are two west towers with dumpy octagonal spires; the roofs are covered with coarse red tiles: and a rococo ball and cross surmount the dome. Inside there are traces of Mr. Wigley's Jerusalem experience. The church is vaulted: there are good triforia and clerestory, in a severe First-Pointed style, unchamfered and unmoulded.

In conclusion, we must in the name of the ecclesiological world tender our sincere thanks to the Principal and Council of King's College for the kindness and public spirit which led them to offer (at no doubt much personal inconvenience,) their corridors for the gratuitous exhibition of the above designs. Their excellent arrangement, in a difficult locale, is, we learn, due to the unsparing exertions of Mr. Edmeston, the Secretary of the Architectural Exhibition. We must likewise express our satisfaction at Mr. Truefitt's spirited proposal to publish all the designs, for which we hope and (from what we hear) anticipate success.

THE KNIGHTSBRIDGE CHURCHES CASE.

THE final judgment of the Privy Council on the appeal in the case of the Knightsbridge churches has been given. To estimate it rightly, we must remember what several things it was attempted to declare unlawful; that is to say, what it was that Westerton—or rather, this

poor man's abettors, who have now to pay for their amusement,—sought to banish from the Church of England, what the two Ecclesiastical Courts condemned, and what finally has been declared lawful. The things complained of were—

1. An altar, or holy table, of stone.
2. A credence table.
3. An altar cross.
4. A cross upon a chancel-screen.
5. Altar lights.
6. Frontals of various colours.
7. Linen cloths edged with lace.
8. A chancel-screen and gates.
9. The Decalogue not inscribed on the east wall.

Here, then, were nine several things complained of. When the case emerged from the dark recesses of Doctors' Commons, only two of these articles were permitted: viz.,

1. Altar lights. (5.)
2. Chancel-screen and gates. (8.)

Of the wisdom which decided upon an appeal from Dr. Lushington and Sir John Dodson, it is sufficient eulogy to say, that we are able now to add to the list of permitted ornaments—

3. The credence table. (2.)
4. The cross on the chancel-screen, and the unrestricted use of the cross as a symbol. (4.)
5. Frontals of various colours. (6.)
6. The altar cross *so it be not fixed*. (3.)

What is lost, then, is—

1. The stone altar. (1.)
2. The lace. (7.)
3. The permission to omit the inscription of the Ten Commandments. (9.)

We summarily eject the two last triumphs of Puritanism, as scarcely worth contending for either way. We can, we think, afford to make light of such petty defeats. But on the whole result an unquestionable and severe defeat has accrued to Puritanism. As regards the stone altar, the Court of Appeal has done nothing more than re-affirm Sir H. Jenner Fust's Judgment in the *S. Sepulchre's* case: while, as regards the altar-cross, what is condemned is a fixed stone or metal cross, not as a cross, but as part of the structure of the altar. What is not condemned is, e.g., a cross of metal or stone standing on the super-altar. On the other hand, what we have gained is—

1. In the chancel and screen, the principle of choral worship, and the separation of orders in the congregation.

2. In the credence,—as the *Record* at once, and not without painful wincing and whining, complained,—the doctrine of an "Oblation in the Eucharist."

3. In the cross on the chancel-screen is affirmed the principle of symbolical allusion, and the adherence of the Church of England to historical antiquity.

4. In the permission given to the use of frontals of various colours,

we have wrested from the enemy the sacredness of the Christian year, and the ritual commemoration of saints and martyrs.

5. And in the altar lights, not only is preserved a symbolical allusion of especial propriety, but—what is far greater—a relative dignity as due to the place and time of the celebration of the especial Christian mysteries.

Besides which, we have to be thankful for what is *instar omnium*, the distinct recognition, in a judgment to which the Archbishop of Canterbury and Bishop of London were assenting and consenting parties, of that interpretation of the rubric which permits, or rather enjoins, the use, at the time of Communion, of the special Eucharistic vestments, the alb, chasuble, and tunicle. And while we may reject, as we do, the extrajudicial doctrine on the Eucharistic Sacrifice laid down in the recent judgment in the Privy Council, we may set against the theological opinions of their lordships their practical conclusions. And we say this, on the old principle of *seignius irritant*.—With an altar or holy table, be it of wood or stone, vested according to the Christian season, surmounted with a cross and reredos on the east wall, furnished with super-altar and altar lights, flanked by a credence table, with a chancel separated by a high screen and gates, and the chancel itself furnished with stalls, and above all, this altar served by priest and deacon in their distinctive vestments, it will be very difficult indeed to persuade, be it friends or foes of the Church of England, that with all this pomp and dignity of ritual permitted and enjoined, our Church does not hold the very highest doctrine, even though the Christian Sacrifice be celebrated on a wooden altar, and even though the east wall be decorated with the Decalogue in unintelligible black letter, or though there be a judgment prohibiting—without defining—the additional splendour of two yards of “bone lace.” If Puritanism considers this decision a victory, we can only wish its advocates a few more such triumphs. Dr. Lushington’s wicked and senseless talk about “meretricious ornaments” and the “servile imitators of a corrupt ritual,” we are not likely to meet with in quarters more respectable than that of the *Morning Advertiser*.

ECCELSIOLOGICAL SOCIETY.

THE Committee of this society met on February 6, 1857: present, Mr. Beresford Hope, in the chair, Mr. Chambers, Lord R. Cecil, Mr. Dickinson, Mr. Forbes, Rev. S. S. Greatheed, Rev. H. L. Jenner, Sir John Harington, Rev. T. Helmore, Rev. W. Scott, and Rev. B. Webb.

T. Gambier Parry, Esq., was added to the committee. Letters were read from the Rev. W. H. Wyatt, Mr. Perry Watlington, Messrs. Prichard and Seddon, (with reference to a question in the restoration of Llandaff cathedral,) Mr. Clarke, (suggesting an excursion of the society to Rouen in the ensuing summer,) Mr. Burges, (offering a paper for the *Ecclesiologist* on the Paganism of the Middle Ages,) Mr. Barry, and the secretary of the Surrey Archæological Association.

The design for a corona of 105 lights, by Mr. J. W. Singer, of Frome, was exhibited and much admired; and some correspondence about pewter cruets and other subjects was submitted.

Mr. Slater met the committee, and explained his designs for the restoration of the Lady chapel, at Sherborne, of which he has traced the foundations and recovered much of the detail. He also exhibited designs, by Mr. Clayton, for a memorial window in the north aisle of the nave of Chichester cathedral, and for the east window of Etchingham church, Sussex.

Mr. S. S. Teulon met the committee and exhibited his designs for a small Romanesque church, to be built in brick, at Oare, in Wiltshire; for new churches at Uley, Gloucestershire, and Holy Trinity, Hastings; and for the restoration of the chancel of Bottesford church, Lincolnshire. The committee also inspected his designs for a pulpit at Angmering, Sussex, enriched with marbles and glass mosaics, and for a font in the new church at Wells, Somerset, similarly enriched, and provided with an elaborately designed cover and crane, both of metal, by Mr. Skidmore.

Mr. Norton met the committee, and, after consulting the members on some architectural points in certain projected works, exhibited drawings of a new church for Ebbw Vale, on which he proposed to place an iron spire; of some important schools at Abersychen, Monmouthshire; and for parsonages at S. Simon's, Bristol, and Madresfield, Worcestershire, the latter to be built in brick.

The committee next examined the designs, by Mr. Buckeridge, for a new parsonage, at Llandewaillog Vach, Pembrokeshire; the designs by Mr. Edwin Nash, for new churches at Crocken Hill, and North Cray, and for the restoration of Chelsfield church, all in Kent; drawings by Mr. Clarke, for the restoration of Cothelstone Manor house, Somersetshire, and of the Kinderton chapel, in Middlewich church, Cheshire; and Mr. R. J. Withers' designs for a parsonage, and church restoration, at Great Saling, Essex; a new church at S. Llŵchairn, New Quay, Cardiganshire; a parsonage at Llanfair Nantgwyn; schools at Llandugwydd and Pembryn, Cardiganshire; a new church at Kilrheyden, Pembrokeshire; a restoration of Warlingham church, Surrey, and some cemetery chapels, and subsidiary buildings.

The committee also examined the designs of new churches by Mr. Ferrey, for Blackheath, Kent, and Buckland S. Mary, near Chard, Somersetshire.

We are glad to be able to report that the Motett Choir of the Society have resumed their meetings for practice. These are held on Wednesdays in the Infant School attached to Grosvenor Chapel, South Andley Street. The music in rehearsal for the approaching season comprises the following specimens of *Canto figurato*, besides various pieces of Plain Song:—the Masses, *Veni Sponsa Christi*, and *Assumpta est* of Palestrina, and one each by Orlando di Lasso and Anerio; and the following Motetts, *Lapidabant Stephanum*, *Crucem sanctam*, and *Sicut cervus* by Palestrina; *Me have ye bereaved*, by Morales; and *Now unto Him*, by Croce. Due notice will be given to the members of

the Society, of the days on which the three public meetings will be held.

The accompanying Harmonies to the *Hymnal Noted*, Part II., are nearly ready for publication.

We have learnt with much satisfaction, that a Plain Song Society has been established at Exeter. We wish it every success.

Lectures have been delivered by Mr. Helmore, at Manchester, Wakefield, and Ipswich, enforcing and illustrating the proper principles of church music. The remarkable success which has attended these popular expositions, is very encouraging. At Manchester, the lecture was delivered in the Free Trade Hall, in the presence of between two and three thousand persons. The illustrations were executed by a select choir of ten, and a great chorus of nearly two hundred voices selected from the church choirs of the neighbourhood.

OXFORD ARCHITECTURAL SOCIETY.

THE first meeting for this Term was held at the Society's Rooms, Holywell Street, on Wednesday last (Feb. 4th,) the Rev. Dr. Bloxam, President, in the chair.

The following presents were received :—Monument of Sir Edward Carne, presented by the Rev. J. N. Traherne; Report of the Ecclesiastical Society, presented by the Society; Memoir of the Commentatore Canini and Alnwick Castle, presented by the Institute of British Architects; Kilkenny Report for November, 1856, presented by the Society; Transactions of Exeter Society, Vol: V., part 3, presented by the Society.

Mr. Freeman described his journey at some length, tracing his course from Havre to the Pyrenees, and back again by way of Boulogne. The object of his tour had not been primarily architectural, consequently there were many fine buildings even on his direct route which he had not examined. He had, however, seen some of the best in France, on which he commented, exhibiting pen and ink sketches of many of them. He commented especially on the wide difference between the architecture, most conspicuously the Romanesque architecture, of Southern and of Northern France. Southern France, in fact, in every historical aspect, is a totally distinct country; without grasping historical differences of this sort, it is impossible fully to appreciate architectural ones. Mr. Freeman pointed out some errors of Mr. Fergusson's in this respect, arising from inattention to mediæval history; and contested both parts of the favourite Parisian dogma, that France was always in advance of the rest of Europe, and Paris always in advance of the rest of France. Mr. Freeman confirmed the remark of Mr. Petit, as to the rarity in France of anything answering to our larger parochial churches, conceived on a type totally distinct from that of Minsters. When a church has any architectural grandeur, it is commonly by approaching to the character of a cathedral; he instanced

S. Vincent, at Rouen, quite a small building, but designed in every respect on the plan of a large cathedral. In the south, the most interesting study is certainly that of the local Romanesque, which differs completely from the Norman of England and Northern France. It is distinguished by the squareness of the piers and pilasters, the absence of the clerestory, and the use of barrel-vaulting in which the pointed arch often appears. In some of the towers it is common to find mid-wall shafts, closely resembling those of our own Anglo-Saxon towers, both being doubtless imitated from Italian models. Instances of this style in the Pyrenees occur at Bagnères de Luchon, S. Savin, Serge, and S. Aventin, the latter a singular majestic church with a western and a central tower, but deviating in several respects from the local type. A thoroughly Italian tower occurs at Angoulême Cathedral, the only example of the domical churches discussed by Mr. Petit and Mr. Parker, which had fallen in Mr. Freeman's way. Of Gothic churches in the south, Mr. Freeman especially commented on the cathedrals of Bayonne and S. Bertrand de Comminges. Bayonne is very ugly without, but internally is one of the most exquisite specimens of fourteenth century architecture in existence. S. Bertrand is more like a huge College chapel than a cathedral, being very wide, the aisles of the original Romanesque church having been thrown into the body, and with no architectural distinction of nave and choir. There is also a fine Romanesque cloister, of the same Saracenic type as the better known one at Arles. The excess of width is very common in that district, as at Orthez and elsewhere. Mr. Freeman also commented on the better known churches of Rouen, Orleans, Poitiers, Bordeaux, Blois, Paris, Amiens, and Abbeville. Personal inspection had in no way diminished his old admiration for S. Ouen's as the nearest approach to perfection that the art had ever made, and he only marvelled the more at the tasteless invectives of Mr. Ruskin in depreciation of it. Mr. Freeman concluded by saying that he hoped shortly to make another foreign tour, and to communicate the results of it to the Society.

The President thanked Mr. Freeman for his lecture, and regretted that the audience was not as large as usual.

Mr. Parker considered Mr. Freeman was wrong in ascribing so early a date to some of the mountain churches he had mentioned. He recommended Mr. Freeman, when he again made a tour in France, to study the architecture of Poitou and Anjou, which he thought very valuable as the meeting point of north and south in the reign of Henry IV.

The usual meeting of this society took place on Wednesday evening, February 18th. In the absence of the president, the Rev. L. Gilbertson, B.D., of Jesus College, took the chair.

The following gentlemen were elected members of the society.

Mr. A. G. Perring, Queen's College,
Mr. W. P. James, Oriel College,
Mr. W. H. Lowder, S. Edmund Hall.

The report of the committee proposed to invite members of the neighbouring architectural societies to a meeting in Oxford, in June, and requested the co-operation of members. A course of lectures on the several colleges of Oxford had been agreed upon. Mr. Minchin, of Wadham College, had been elected a member of the committee.

In consequence of indisposition, Mr. Forbes was unable to read the paper which had been announced, on English Architecture in connection with English History. Mr. James Parker in its stead read a paper on the "Study of Architecture Historically," in which he proposed that the society should turn its attention more than it had done to this branch of the subject. He reviewed the exertions of the society during the last seventeen years, and showed how it had gradually instilled into the builders and architects a love for and an appreciation of the forms of Gothic architecture. It seemed to him, however, that the society had another work to enter upon, it had to teach the proper application of these forms, which he contended were still often misunderstood. He considered that by studying the history of architecture more closely, we should comprehend the origin and meaning of these forms, and so apply them more truthfully. And "truthfulness" he considered to be the great thing still wanting in many of our finest modern Gothic edifices. Details of Gothic work, he saw constantly applied to purposes for which they were never intended, and the reason he thought why there was a sort of charm so often pervading Gothic buildings of the Middle Ages was, that every part and stone had some tale to tell. He admitted that the society was doing good by teaching the forms of Gothic architecture, by calling attention to their beauties, by giving advice and suggestions on the general designs for building or restoring churches, by discussing questions of ecclesiastical interest, and by laying down laws for guidance in construction; but he thought they should keep in view some one object round which, as it were, these minor details should cling, and which would give a definite and visible existence to their operations. He then went on to show the many points in which history was, as it were, the key to architecture, and how by its study much light would be thrown upon the plans and designs which we find remaining, and from which we copy. He defined the theoretical study of architecture as simply the study of a nomenclature applied to forms, and showed that thence constant differences were continually caused, where if history is taken into account, truth is elicited and peace ensured. He also ventured a few remarks as to the "new style," which many thought was soon to be discovered, but which, he contended, could never be found without a due regard being paid to the history of the development of the previous styles in England. In conclusion he proposed a plan, which had strong claims on their attention on other grounds than simply of carrying out the theories proposed. This was, that in the course of the ensuing term they should make Oxford their special study; and in the history of its halls, colleges, churches, &c., discern the history of the times which gave rise to them, or in which they were built. If some member in each college would come forward and give them the history of his own college, and connect its architecture as far as possible with the history of the times

or with some of their great leading men, such as Merton, Wykeham, or Waynflete, they would produce such a history of our university and city as in no other way could be produced, and they would aid those historical studies which are now so eminently reviving in Oxford, and finally while assisting the study of architecture, make their society once more to be felt as an earnest, working body of men.

The chairman offered the thanks of the meeting to Mr. Parker.

Mr. Codrington, approving of the historical treatment of architecture, thought that it ought not to be forgotten that it could also be regarded entirely as a matter of art, and also from a purely ecclesiological point of view. He therefore did not wish the society to be understood to confine itself to historical questions only.

After some remarks by Mr. Gilbertson, illustrating the connection of history and architecture, and recommending their combined study, the meeting separated.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

THE ordinary committee was held at Blisworth Rectory, instead of Northampton, on Monday, December 1st, the Rev. W. Barry, rector of Blisworth, in the chair. The minutes of the last meeting were read, and the following new members were elected :—Rev. H. Freeman, of Norman Cross ; Rev. G. C. Fenwick, of Blaston.

Letters were read from the Rev. G. H. Batty relative to the "Reports and Papers" publication. The Secretary was directed to recommend the suspension of the report for one year. The Middlesex Archaeological Society was taken into union. A letter was read from the Rev. E. Trollope, honorary secretary of the Lincoln Architectural Society, inviting the society to Lincoln on the 26th of May next and two following days. It was agreed to accept with thanks the invitation of the Lincoln Society, and to hold the spring meeting there.

Plans for the re-arrangement of Kettering chancel, by Mr. Slater, were examined and approved ; also, by the same architect, plans for a new roof for the north aisle of Stoke Albany church and the arrangement of the nave, which were approved, with some recommendations.

A paper was then read by Mr. Brookes, on the Cistercian Nunnery of Sewardley or Shosely, and on the remains lately discovered there. The party then proceeded to the site of the nunnery, distant some two miles. On the spot, under the kind guidance of Mr. Jones, agent to Lord Pomfret, and the tenant, who takes great interest in the discoveries, the foundations of large buildings, including probably the chapel, were explored ; the tombstones carved with cross-fleuris were examined, and the encaustic tiles and fragments of painted glass, the former of which are very numerous and curious, discussed and admired.

On returning to the rectory at Blisworth, a paper on " Probable

owners of the discovered tombs" was read by the Rev. W. Gregory, of Roade.

At a Committee Meeting, held February 9th, the minutes of the last meeting were read, which included the visit of the committee to Shosely Nunnery, and their entertainment at Blisworth Rectory.

There were presented, by Mr. Poole, a further collection of drawings of churches and architectural details; by Rev. M. Gregory, early English architectural fragments from Roade; by Rev. R. Baker, a pamphlet on the great bell of Westminster; by the Ecclesiological, Bucks, and Middlesex, Societies, their several reports. Mr. Slater forwarded his plans for Great Oakley church; and, through Mr. Bigge, exhibited drawings for the re-arrangement of the chancel of Ovingham, Northumberland. The woodwork of this is very elaborate and of an early type, and, with a few modifications, was highly approved.

Mr. Trollope's letter proposing a united effort among the associated societies to bring out a Manual of Sepulchral Memorials and Epitaphs, for the use of stonemasons and others, and with especial reference to the daily-increasing cemeteries, was discussed and agreed to, and a sub-committee appointed to co-operate with him in this work. A very large number of excellent examples, ancient and modern, was exhibited.

It was agreed to keep to the resolution of the last meeting, advising the suspension for one year of the expensive volume of reports and papers, with the understanding that in the year 1858, the volume of the associated societies is to proceed as before.

The spring meeting was fixed for the 26th of May at Lincoln, according to invitation. Letters were read asking aid for Doncaster church, and S. Michael's, Lincoln; and a prospectus of a complete list of sepulchral brasses about to be published by Mr. Simpson, of Stamford.

Lord A. Compton explained his plan for an improvement in the manufacture of encaustic tiles, drawings of which, designed for Theddingford church, were exhibited. Mr. Bigge explained a new system of heating by gas, invented by Mr. Neale, and at present in operation at Northampton.

A letter from Mr. Scott, with reference to S. Sepulchre's church, was read, and from Mr. Ireson, making a rough estimate of £3,000 for the enlargement of the church, irrespective of the Round part.

LEICESTERSHIRE ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY.

A GENERAL Meeting was held February 23rd, the Rev. G. E. Gillet in the chair.

A paper was read by Mr. North upon the "Leicestershire Tokens of the seventeenth century," preceded by an historical notice of the events which have led to the present abundance of small current

coinage. As early as 1402, the scarcity of small money was made a matter of public complaint, and an order was made for its being redressed. The numerous copper and brass tokens, commonly called *Nuremberg Tokens*, were used at that period as current money among the poor. King James I. was the earliest sovereign who caused a coinage of royal copper money to be issued; but upon the overthrow of the regal power at the Great Rebellion, the orders respecting it were made null, and individuals took upon themselves to supply the demand in their own immediate localities. This state of things continued during part of the reign of Charles II., until in 1672 the King's copper coinage became again duly authorized, and the private mints were discontinued.—Mr. North's catalogue of the Leicestershire Tokens was arranged in the alphabetical order of the villages and towns in the county where they were current, and illustrated by biographical notices of many of the issuers of them, as well as with remarks upon the heraldry (so to call it) and devices stamped thereupon.

Mr. Gresley read a description of probably the most ancient mansion in Leicestershire, accompanied by two views of it, with ground-plan and details. This is Donington-on-the-Heath, in the parish of Ibstock. In the time of King Henry III., the heiress of William de Sees, of Donington, married Alexander Villiers, of Brooksby. To the early part of that king's reign, this mansion may be fairly ascribed. It consists of a square building, with smaller projecting buildings from it at the back. On the ground-floor was the kitchen and store-room, and above this the hall or apartment ordinarily occupied by the owner and his family. The entrance to the mansion led into this upper room, and was accessible by means of an external staircase, probably of wood, all traces of which are therefore gone. The original windows are narrow lancets, with plain and trefoil heads, while others are square-headed. This mansion has not been noticed by recent writers upon domestic architecture.

Committee Meeting. The Rev. J. M. Gresley in the chair.

The minutes of the last meeting having been read, it appeared from the correspondence that other architectural societies had followed the course adopted by the Leicestershire Society, and withdrawn from the united publication of an annual volume of papers and transactions. In short, there seems to be a general impression that the societies have been imposed upon. The following is an extract from a letter from the Rev. Edward Trollope;—"It is proposed by the Honorary Acting Secretary of the Lincoln Diocesan Architectural Society, to publish (entirely on his own account) an 'Illustrated Handbook' of the excursions intended to be made by that society, in connection with others, during the grand meeting to be fixed to take place on the 26th of May next and two following days, if such should be the wish of a sufficient number of its members as to secure the proposer from any serious loss to himself."

The Rev. J. W. Fletcher, and W. J. Gillett and T. Miller, Esqrs., were elected members of the society.

THE LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY.

THE General Meeting of this society was held at the Gallery of the Society of British Artists, Suffolk Street, Pall Mall. The chair was taken by the Very Rev. the Dean of Westminster.

The first paper, entitled "Middlesex at the time of the Domesday Survey" was read by John Whichcord, Esq., in the absence of the author, Edward Griffin, Esq., F.R.S.—There was a general survey of all the property in England make 800 years ago, which had not its parallel in the world. The records in the Domesday Book were the records of one arbitrary Act. William, after some time, instituted an inquiry into the Royal property; he consulted with his *witten*—he sent men all over the country to ascertain the amount of land belonging to the Royal demesnes, what number of cattle, and how much rent he ought to receive. He ascertained how much land the Archbishops and Bishops had, who held land and cattle, and what they were worth. Nothing was omitted; everything was reduced to writing, so that there was not a hide of land in the kingdom but the king knew who was its possessor, and what it was worth. He would confine himself to the inquiry as far as it related to Middlesex: the record was in print, and was accessible to all. The Domesday Book was considered to be for fiscal purposes, mainly to ascertain the rents and the rights of the Crown. These rents were paid to the Sheriffs, and there was a valuable return called the Pipe Rolls, which showed that these rents were paid up to the time of Henry III. It appeared from this survey, that Middlesex had no manors belonging to the Crown; there were no ancient demesnes, and the only place where the Crown had any rights was in the hundred of Ossulton, in which, it was recorded, that the king received small fees from *Cotarii*, for the rent of some vineyards. Now, one of the greatest obstacles to the correct understanding of Domesday Book, and one which involved the survey in obscurity, was with reference to the measure of land. The term acre was used, but the measure varied in different parts of the country, so that it was hardly possible to determine its measure or value. Henry II. fixed its extent as a universal measure of land throughout the kingdom. The terms used were also somewhat obscure. The term "hundreds" was, with many other divisions—lay and ecclesiastical—usually attributed to Alfred, but it was generally considered that the term had reference more particularly to ownership of outlying portions of lands. No difficulties about the hundreds existed with reference to Middlesex, as the six hundreds in the survey were still existing, and it was believed the boundaries remained unaltered to this day. In Ossulton Hundred the Clergy appeared to have held a large part of the land. In Stepney, or Stebonheath—an enormous hundred in point of extent—the Church held a large portion. One of the Canons alienated Portpool, which was now Gray's Inn. The 95 manors mentioned in the survey were said to contain 867 hides. It had been ascertained

recently that Middlesex contained 240,000 statute acres; this divided by 867 would perhaps give us an approximation to the quantity of land in a hide, but the result would not correspond with preconceived notions. The hide, however, was believed to be rather a measure of value than of length—like the old Continental posts, where the charge or length was estimated, not according to the distance, but according to the condition of the road. He found by the survey that the spiritual and lay jurisdiction were co-equal, and the survey also gave the state of cultivation of the land. The term *terra* was limited to land under tillage and pasture; *silva* had reference to woods, commons, and wastes, and the number of hogs that could be maintained on the acorns that fell from the trees. By the help of this survey they had the means of arriving at the quantity of cultivated and uncultivated acres at the period referred to. The south-west part of the Thames appeared to be the most productive portion of the country. With respect to the endowment of the church of S. Paul, that was commenced in 610, and the Domesday Book gives an account of the property in Middlesex held by S. Paul's for about 400 years before the Conquest. There was still a good deal of information to be collected from Domesday Book. That book proved that London was then confined within its walls, and that Westminster had no existence as a town; that the houses were mostly in the east and north-east portion of the city, and that Stepney with its several dependencies was the most populous part of the county out of the city. In 1299 they found in the book that Parliament was holden in the house of a Lord Mayor, where Edward I. confirmed the Great Charter. It was also proved by Domesday Book that there was no royal residence in the county; that Middlesex owed all its importance to the progressive wealth, magnificence, and vast commerce of London; that until London became the emporium of the commerce of the world, royalty had no residence in it.

The next paper was by the Rev. Thomas Hugo, M.A., F.R.S., entitled "*Walks in the City. No. 1.—Bishopsgate Street Ward.*" He would select one ward to begin with—he would go through the various edifices of interest, so that the book might be used as an itinerary. He would not say much about the City churches, as they had been made the subject of a separate communication. He would speak of the buildings of which no description had hitherto been published—of those edifices not useful for business purposes, and not likely to be kept in repair for any architectural value they might possess. He would show by reference to old buildings that we were immeasurably inferior in the building art to our forefathers. In the construction of dwelling-houses we certainly did not excel or equal our ancestors. The present taste ran upon the sham Gothic style; inconvenience and unsightliness appeared to be the peculiar characteristics of modern Gothic dwellings. The Gothic style, from its solemnity and grandeur, was properly fitted for sacred edifices, and to those edifices he hoped it would be confined. Such houses as Jones and Wren built were to be seen nowhere except in the Metropolis. The Wards of Bishopsgate and Portsoken, Aldgate Ward, and one or two others, offered some of the most striking features to the inquirer. Some portions of Bishopsgate

gate Ward were suffered to escape the conflagration of 1666. The first remark that archæologists would make was the frequency of houses of the Elizabethan character. These were more common than they appeared, for the gables were in the rear, and not visible from the street. From 80 to 85, in Bishopsgate Street, were five houses with gable entrances, and with old fronts constructed of wood. A whole forest of timber appeared to have been used in building these houses. The same remark applied to houses of Elizabethan erection: some had timber composed of whole trees, some of half trees; and this circumstance would serve to explain the destructiveness of the conflagration of 1666. In Artillery Lane the old structure of the houses could only be seen from the back, as additional fronts of a modern character had been added. In this Lane was the house of Sir Paul Pindar, which was deserving of an attentive examination, because presenting one of the best specimens of building of that period. There was the date of 1660 on one of the chimney-pieces, but that did not finally fix the date of erection. In Half Moon Street there were several houses rich in internal ornaments, but presenting no evidence of that fact externally. The first floor presented some most glorious ceilings, much mutilated however, but still exhibiting matchless wreaths of flowers, bands, panels, and other ornamentation, with the happiest effects. The first palace in the Metropolis might be proud of owning such specimens of art. Nos. 170 and 171, Bishopsgate Street, presented specimens of the same kind of ceilings. On the right hand of Half Moon Street there was a house which was traditionally assigned to the gardener of Sir Paul Pindar. At No. 26, Bishopsgate Street, there was no external indication, but two rooms were still decorated in the mediæval style. In Still Alley, the Elizabethan style was extant. In White Hart Court, one of the houses exhibited a beautiful specimen of the design of Inigo Jones. In Pea Head Court, several old features of building were to be found, and in other houses in the vicinity. Passing under a gateway they came to Great S. Helen's. The first feature was Crosby Hall, the entrance to which was not surpassed by any building in the Metropolis. No. 2, and 8 and 9, were worthy of inspection; No. 3 was in the style of Sir C. Wren. Crosby Hall he would not describe, neither would he do more than refer to the church, to say that this district showed building that combined utility with elegance. Passing through Coleman Street, Broad Street, Lime Street, and Gracechurch Street, nothing externally particular was to be discovered, except some portion of the Spread Eagle Inn. There were specimens of the old features of inns in those still remaining in Bishopsgate Street, and many other features well worthy of attention.

The Rev. C. Boutell, M.A., read a paper commencing with a description of "Monumental Brasses of London and Middlesex," completing the papers read at former meetings.

NEW CHURCHES.

Holy Trinity, Hastings, Sussex.—Mr. Teulon's design for this church has been modified and much improved from its original sketch. It still has a low octagonal tower, of much character, over the chancel proper, with a projecting five-sided apsidal sanctuary. The nave is of one broad span, each external buttress having also an internal projection, by which the hammer-beams of the nave-roof are supported, and so the pressure considerably relieved. These internal projections are connected by a foliated arch, within which the windows are as it were recessed. There is much originality in this treatment, and it appears to be far from costly in execution. But we think the span almost excessive, and are not thoroughly pleased with the unusual effect of the three arches of the chancel and its aisles all contained within the eastern side of the nave. There are other eccentricities in the building internally, which, though by no means ineffective, seem to us somewhat to be regretted. The outside is highly picturesque and very satisfactory, with the one exception of the amazingly broad western façade. The apse and the octagonal tower group exceedingly well. The south transept façade however is rather overwrought; and the innovation of an external detached spiral shaft in the middle of the window, meant to support a statue, is scarcely pleasing; though the fact of introducing sculpture is most commendable. But of this church we must speak at length when it is completed, and we can judge of its actual effect.

S. —, Wells, Somerset.—The new church in memory of the late Dean, by Mr. Teulon, which we have already described, is to be enriched with a very handsome font, with carvings, marble shafts, and mosaics; and with a font cover, of remarkable vigour, executed by Mr. Skidmore, to be entirely of metal. The design is very good, and the bracket or crane is also especially noticeable. We should like to speak of this work more fully after actual inspection. The pulpit also is highly enriched with mosaics, and metal book-desk and railing.

S. Giles, Uley, Gloucestershire.—A miserable building here, which has lost its single arcade, and retains no old feature, is to be replaced by a new design of Mr. Teulon's. The original area will be retained as a nave and south aisle, being divided by an arcade of six, and an ample chancel with a vestry at its south-west side, will be added eastward. All the windows will be renewed, and nothing but the shell left of the old building. The old tower occupied the middle of the north side; and this position (we are glad to see) is to be retained. Its lower story will serve as a porch on that side; and the font will stand immediately under a good arch opening southward from the tower to the nave. The management of the chancel is good; but there is a prayer-desk—placed to balance the pulpit on the south of the chancel arch. The detail of the new tracery is good, but with some needless peculiarities. We think the arcade would have been better on a bolder scale and with fewer arches. One effect of its proportions is to give a seemingly excessive number of windows in the aisle. We rather doubt

the advantage of making the middle window, immediately opposite the tower, larger and more important than the rest. The piers are cylindrical, but with awkwardly stilted bases; some constructional colour is gained by making the voussours of the arches, both external and internal, of alternate black and white stone. The tower would be improved by a greater height, and an alteration of the proportion of its stages which it will probably receive. The belfry windows will have open tracery of stone.

S. —, *Oare, Wilts.*, a small memorial church by Mr. Teulon, in which the style—Romanesque, and the material, brick, are conditions imposed by the founder, is not wholly satisfactory. In plan it is a nave 53 ft. by 20 ft. 6 in., with a circular-ended sanctuary 11 ft. deep; a small vestry projecting to the north-east, and a porch to the south-west. There is but one arch at the sanctuary, though the eastern portion of the nave is stalled and treated as a chancel. We should prefer, in this style, an architectural division between the nave and chancel as well as between the chancel and sanctuary. The seat-arrangements are not very good, as there are some benches for children all down the central alley. The total accommodation is for 191. A prayer-desk, projecting into the nave, seems especially unnecessary and out of place in a church of this size, this plan, and this arrangement. Externally the effect is that of an ordinary Romanesque chapel, with round-headed windows, in regular array, each recessed between buttresses of shallow projection, with a corbel-table above. Round the apse the windows are single, but each is set in a triplet of arcading. There is thus the usual monotony of the style, without the dignity of the ancient specimens; the walls here being but 2 ft. 3 in. thick. The material is of brick, and Mr. Teulon has obtained ornamentation by disposing the bricks in patterns. We do not think the 'fretty' pattern of the west-gable or some other of the external ornamentation very successful. Some of the internal pattern-brickwork, which will form the inner wall-surface, is better. We should recommend the internal woodwork to be of simple framing, without attempt at Romanesque detail.

S. —, *Crocken Hill, Eynsford, Kent.*—We have seen a lithographed perspective view of this chapel, taken from the north-east. The architect is Mr. E. Nash. The style is late First-Pointed; and the plan comprises nave, chancel, north-west vestry, north-west porch, and a single bell-cote at the west gable. The general effect is church-like; but we think the buttresses might well have been less numerous, and more suitable to the early style. The vestry is somewhat too small; it has a lean-to roof, and we see no sign of an external door. But the chimney is boldly treated. The porch is commonplace. The haunches of all the gables are too prominent: and all the gables are coped. There is a lich-gate over the churchyard-gate.

S. *Teilo, Kiltkeyden, Pembrokeshire.*—This small and debased church is to be rebuilt by Mr. Withers. It is quite ruinous, and has long been disused. The new building will comprise nave and chancel, south-west porch, and a vestry north-east of the chancel; with a bell-gable for two bells over the chancel-arch. The arcade for a future north-aisle

will be imbedded in the wall of the nave. The style is a very Early First-Pointed, and the character is unpretending and good. The internal arrangements are excellent; except that we think, as a rule, the children's seats are more wisely placed at the east end than at the west. Local stone will be used with Bath stone dressings.

S. Llŵchaiarn, New Quay, Cardiganshire.—The church here at present, a thoroughly debased building, and not large enough for the population, is to be rebuilt by Mr. Withers. The design rather resembles the last-mentioned church; the plan having nave and preparations for a future north aisle, chancel, with north-eastern vestry, and a south-west porch. The style is, however, a more advanced Pointed, and there is a western bell-gable, quadrilateral set diagonally, supported by a bold western buttress, and capped by a small octagonal stone spire. It is altogether a very pleasing little church. The situation is the coast on a high bluff cliff, and the spire will serve as a landmark.

NEW SCHOOLS, ETC.

New Parsonage, Llandeuvaillog-Vach, Brecknockshire.—There is much merit in this design by Mr. C. Buckeridge. The style is a good Pointed; and colour is introduced by means of bands and alternate voussoirs of blueish-gray and reddish-brown stone in the discharging arches. Both stones are quarried on the glebe. The windows have good detail, with transoms and pointed heads, and with wooden casements. The second staircase is spiral in a circular turret which is pyramidally capped. The plan, however, might have been condensed: it covers a good deal of ground; and the study is only 12 ft. 3 in. by 15 ft. 6 in.

Vicarage, Great Saling, Essex.—This house is building under the care of Mr. R. J. Withers, in a domestic Pointed style, of red brick with bands and patterns of black brick. The design is a successful one, but the "study"—here provided with the *alias* of "oratory"—is too small. The cost, however, is to be only £800.

Church House, Llanfair Nantgwyn, Pembrokeshire.—by Mr. Withers, is a successful but unpretending building having much character, adjoining the churchyard; the lower story forming a stable and coach-house, with a school-room and single living-room above. This is a very good idea for providing what is so much wanted in Wales—where several churches are often served by one priest—a suitable resting-place for man and horse. The school-room will be available for a dame's school; and the living-room will form her residence.

Llandugwydd, Cardiganshire.—These schools are to be remodelled by Mr. Withers. It is an unusual plan, and rather an expensive one, to make detached buildings of both the boys' and the girls' school. Mr. Withers has a difficult task which he has successfully accomplished. The original buildings were of the meanest kind; but with new wooden-traceried windows and general improvements the result is exceedingly

picturesque, especially a covered play-ground, opening by a simple arcade, forming the lower story of the boys' school, and a cloister attached to one side of the girls' building.

Pembryn, Cardiganshire.—Mr. Withers has in hand a school and master's house for this place. They are ably designed, in a good Pointed style, and well arranged. The school-room would have been better perhaps without the single light in the eastern wall. A square bell-turret of wood with square spirelet is picturesquely managed.

CHURCH RESTORATIONS.

S. Michael, Middlewich, Cheshire.—This interesting specimen of a large Cheshire church, with its considerable mortuary chapels, is about to be restored and re-seated by Mr. Clarke. We are much pleased with the designs; and, as to the re-arrangements, would only express our preference of two rows of seats on each side of the chancel instead of three rows, and also our strong sense of the inutility of a separate prayer-desk in the nave. The restoration of the Kinderton chapel is very satisfactory. It has a Jacobean parclose; and Mr. Clarke restores the roof in a very suitable way, with flat panels.

S. Peter, Bottesford, Lincolnshire.—The chancel of this fine church is to be restored by Mr. Teulon. The most striking feature of the whole building is the chancel, which is of the most severe form of First-Pointed. The east window is an unequal triplet of very tall and very thin lancets; and in an upper stage—set on a string-course externally—are two broad short lancets. The original roof has been lowered, but Mr. Teulon proposes to raise it to its old pitch, and in the east gable, above the couplet just mentioned, he will place a third lancet—a form preferable, we think, to a circular light, unless the latter should be very small and without tracery. The north wall has three tall thin lancets under shafted hoods; the south wall is plain; the tower is central; and arches of fine detail open from it into the nave and transepts. The church being infinitely too large for the parish; the eastern part of the nave will be alone seated with some benches for children in the transepts. The tower—treated as the *chorus*—will be properly occupied by a quasi-stalled bench on each side, with a lectern in the middle, and a pulpit, attached to a low screen, on the north of the nave arch. It will be altogether a very impressive interior.

S. Peter, Angmering, Sussex. is to receive a handsome stone-pulpit, designed by Mr. Teulon, with marble shafts, carvings of angels and the evangelistic symbols, and some monograms and diapers of glass mosaic. This effective work has also the advantage of being remarkably inexpensive. We are specially pleased to see this introduction of glass mosaic.

All Saints, Warlingham, Surrey.—We have inspected Mr. Withers' detailed drawings for this restoration, already noticed by us in our last volume. They possess very great merit, and are excellently carried

out. The only feature to which we object is the unusual and inelegant arrangement of the arcade to the new aisle. The arches are depressed and die off without capitals against the responds and the cylindrical central shaft. The material is flint, with stone dressings.

S. James, Great Salting, Essex, a church at present in a miserable condition, is to be restored by Mr. Withers. Most of the windows are renewed; a new mortuary chapel and a vestry added, as a north chancel aisle, and a new south-west porch. The new arrangements are good; save that the vestry has no external door, and the mortuary chapel no door at all; the arch, by which it communicates with the chancel, being blocked by the stalls. The harmonium is placed in the nave—which is not a good position, coming as it does between the choir and the congregation. We are rather sorry that Mr. Withers has sacrificed in this instance the stepped brick gables which are a characteristic feature of Essex churches; and the new spire is somewhat insipid. But the restoration was greatly needed, and the new work is generally satisfactory. We like the reredos especially.

NOTICES AND ANSWERS TO CORRESPONDENTS.

Lawful Church Ornaments, (Masters,) by the Rev. Thomas Walter Perry, was received by us too late in the month for any detailed notice of it to be possible. It appears to be a complete summary of the subject of church ornaments, both in its legal and historical aspect; but takes, somewhat unfortunately,—considering the imposing size of the volume, and the permanent value of its contents,—the controversial form of an examination of the Judgments of Dr. Lushington and Sir John Dodson in the Knightsbridge churches' case, and of Mr. W. Goode's book on the Ceremonial of the Church of England. Mr. Perry's volume should be welcomed by all ritualists, as being a very thorough discussion of this *quæstio vexatissima*.

Mr. Dollman has published the second part of his "Examples of Ancient Domestic Architecture," (London: Bell and Daldy,) and we think it more than equal to its predecessor. It contains eight plates, of which two are double ones; and is devoted exclusively to the illustration of the Hospital of S. Cross by Winchester, of which most interesting foundation this publication may be considered as a thoroughly satisfactory monograph. There are two plans—one of the ground, and the other of the first floor; the latter being especially curious, as showing the infirmary, and its communication with the north transept of the church. Besides, we have north and south elevations of the entrance gateway; internal perspective, sections and details of the refectory; elevations, sections, and details of the brethren's houses; some charming perspectives and picked beauties from the ambulatory under the infirmary, and Bishop Compton's picturesque oriel; a plate of details, such as windows, doors, chimneys, and metal-work; and finally, a general perspective of the quadrangle, looking north. Of the church

there is only given the ground-plan ; but in the last plate there is included a sketch of its west end. We cordially recommend Mr. Dollman's series. His next part will contain S. Mary's Hospital, Chichester ; the Bede House, at Stamford ; and Blundell's School, at Tiverton.

The Musical Remembrancer. A Monthly Guide and Companion to the Church, for the Clergyman and the Musician. No. I. March, 1857. London : J. H. Jewell. Fifteen years ago we might have hailed the appearance of the *Musical Remembrancer*, as an instalment of right principles in Church music. At present we can only regard it as very decidedly retrogressive. We have no fault to find with the objects at which it aims. Quite the contrary. The very first article in the first number is one advocating congregational singing ; by which, however, is meant the united performance of the Psalms (not of David, but) of Brady and Tate, which the editor declares he prefers "to the very best hymn book that was ever compiled." The editor is much opposed to "Gregorian" music, though he thinks the tones may be introduced occasionally in Lent, "even when there is no inclination for so doing ;" "but," he adds, "we will leave Gregorianists to make their own selection, as we ourselves much prefer music of a more sterling and genuine character." Those who love the ancient Church song on account of its "sterling and genuine character," cannot, of course, have much sympathy with the predilections of the *Musical Remembrancer*. The *pièce de résistance* of the number is a letter from Dr. Wesley, on the subject of the compass and temperament of organs in general, and of the Liverpool organ in particular. Dr. Wesley is very strongly opposed to the equal temperament in tuning, and treats those who differ from his views of the subject, in a somewhat off-hand manner. This gentleman also contributes a short anthem for five voices, of which we shall only observe that it affords glimpses of rare ability, but is sadly marred by, what really appears to be, intentional harshness. The *Musical Remembrancer* is obviously intended for the improvement of ordinary parish choirs, but very few of these, we apprehend, could make anything of this anthem.

Christian Memorials ; being Working Drawings of Headstones and Tombstones designed by Professional Members of the Worcester Diocesan Architectural Society. Here we have, in a folio form, and published at a cheap rate, nine designs for gravestones, of a very good kind. There are also a few introductory observations on the proper character of Christian memorials and epitaphs, and an estimate of the cost of each of the working drawings. No. 1, by Mr. Dudley Neale, is an oak grave-cross, of pleasing design ; but we think the "stops" of the chamfers of the stem are more suitable for stone than for wood, and the carved ornament on the chamfers of the head is too minute to be effective. No. 2 is a plain stone cross by Mr. Truefitt. We should fear that the angles, being undercut into fleurs-de-lys, would be mischievously knocked off. No. 3, by Mr. W. J. Hopkins, is a stone design, the *motif* of which is two intersecting triangles. This is pretty, but—we think—rather over-pierced. No. 4 is a less successful plate, by Mr. G. R. Clarke ; a flat coped stone, with a vertical iron cross at the head, of rather questionable design.

No. 5, by Mr. White, is meant for a slate headstone : the form is not very attractive. No. 6, by the same gentleman, is better, its idea being a circle inscribed over a cross. No. 7, by Mr. G. R. Clarke, a flat stone with carved foliage, is an ambitious failure. In No. 8, Mr. Hopkins adopts a somewhat ungraceful form of cross from an earlier school ; and, in the concluding plate, Mr. Truefitt gives us a pretty, but rather sentimental, design of a fleur-de-lys cross for a young child. We are glad to see any attempts to improve the taste of our churchyard memorials.

We have read with great interest the Rev. W. P. Ward's paper on *Cathedrals*, read by him before the ruridecanal Chapter of Dorchester, and published by the desire of the Clergy. It strikes us as a very able and thoughtful essay ; and as well deserving of general perusal. Some at least of its suggestions might be most advantageously adopted ; and, at any rate, all persons connected with cathedrals, or who are anxious to reform and give fresh life to the cathedral system, should make themselves acquainted with this brochure.

The Exeter Diocesan Architectural Society has completed, by the publication of a third part, the fifth volume of its *Transactions*. The contents of the new part comprise a paper by the Rev. G. W. Cox, "On the present condition of Architectural Knowledge, as likely to affect future Architectural Developments ;" another, by Edward Ashworth, Esq., on "English Church Architecture in its several periods" (illustrated by wood-cuts) ; a third, by Lieut.-Col. Harding, F.S.A., "On Tavistock Church ;" a short notice, by Charles Spence, Esq., of "The chapel of S. Michael, on the Rame Head ;" and an appendix to "Some account of the Monumental Brasses of Devon," by W. R. Crabbe, Esq. The part also contains various reports of the Society ; and some plates, in illustration of various papers, among which are some monumental brasses of much interest.

Mr. C. F. Trower's excellent *Review of Sir John Dodson's Judgment* (London, Hayes) doubtless contributed to the success of the appeal to the Judicial Committee, on which we have in another part of this number congratulated our readers.

Mr. J. S. Walker's *Guide to the Churches of Bredon, Kemerton, and Overbury*, is a useful thought, capitably worked out. There are few groups of three closely adjacent churches so interesting as this : and in Kemerton especially, as the work of Carpenter and the parish-church of our President, we take an especial interest.

The Worthies of S. Dunstan's (in the west), a lecture by the Rev. A. B. Suter, curate of the parish, is another excellent thought, also well carried out. Delivered originally at a parochial gathering, it appeals fairly to a wider audience.

A new periodical devoted to Christian art has made its appearance in Paris this year. It is entitled the *Revue de l'art Chrétien*, and appears monthly in a cheap octavo form, with woodcuts. The editor is the Abbé Corblet. Several known French ecclesiologists appear in the list of promised contributors. We shall have occasion to revert to it.

We recognize great merit in some designs submitted by Mr. Withers for cemetery chapels, lich-house, &c. Some of his ideas are able embodiments of the hints suggested in the *Instrumenta Ecclesiastica*.

The Berne Competition.—Owing to the political excitement in Switzerland, the time for receiving the competing designs was extended for a fortnight. The jury has been appointed, and consists of Monsignore Bovieri, the Papal Chargé d'Affaires as president, a delegate from each of the Swiss Bishops, the Abbat of Einsiedeln, two architects selected respectively by the clergy and the cantonal authorities of Berne, and the German architect, Hübsch, of Carlsruhe, as representative of foreign competitors. The designs were to be publicly exhibited at Berne for ten days from the 20th of March, and then to be taken to Einsiedeln, where the jury will meet.

It is not without regret that we must decline inserting a courteous, but somewhat irrelevant, communication from Mr. W. V. Pickett, in which he expresses his opinion that we have not done justice to his designs for an iron system of architecture, upon which we expressed a final opinion in our last number. Our course respecting this gentleman has been most straightforward. He made himself known to us by a criticism on Mr. Slater's design for an iron church in the *Instrumenta Ecclesiastica*, and asserted his claims to be considered as the inventor of a new style of architecture suitable to a metallic development. We expressed our willingness to examine his designs; and after our examination we formed the conclusion which was published in our last number, to which Mr. Pickett now objects. That opinion must be final on our parts. It is not our business to discuss any claims to priority of invention—especially in the case of designs in which (as we said) we could discern nothing markedly different from the obvious conclusions at which all must arrive, who study the problem which is to be solved by the more extensive use of iron or other metals in building-construction. Still less is it our province, or within our power, to assist any designer to such patronage as may enable him to give a material illustration of his theories or projects. It was open to Mr. Pickett to compete for the Constantinople Memorial Church along with other architects; and had he done so, he would doubtless have had his claims duly weighed by the judges in that competition. In making this final reference to this subject, we desire once more to express our kind feelings towards Mr. Pickett, and our appreciation of the pains and skill exhibited in many of his designs. Should he be so fortunate as to succeed in the actual construction of any building which would illustrate his principles, we shall be most willing to give to that work, as to any other work, our impartial consideration and criticism.

Erratum in our last number: page 72, line 7, for C³ read c³.

Received: H. T. E., Φ, J. H. A., G. G. Place, W. W., E. S., "The cards for the Consecration of S. Andrew's, Croydon, from the Rev. J. H. Randolph."

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CXX.—JUNE, 1857.

(NEW SERIES, NO. LXXXIV.)

THE THEORY OF THE PRAYER-BOOK.

LETTER IV.

To the Editor of the Ecclesiologist.

MY DEAR MR. EDITOR.—It is with extreme regret that I have found myself prevented by circumstances from again addressing you, since the August of last year; and the more so, since that number also contained certain strictures by Q. G. on one of my former letters. *Nos hæc novimus esse nihil*; but there was a plausibility about some of the remarks therein contained, which makes me sorry to have been unable sooner to reply to that communication. The delay has this advantage, however; it obliges me partly to go over my ground again, and to bring forward fresh proofs and illustrations of what, if it seemed so to Q. G., might also have seemed to others too nakedly and briefly asserted.

I must first, however, protest against the charge of "a certain spirit of animosity," as applied to those who, like myself, are unable to see perfection in the English Prayer-Book, who believe that it was originally compiled in a hurry, with the full intention on the part of the compilers of further amplification and development. I never wish to deny that, taken as it is, it has been the inestimable gift of God to the land, and that even its very faults may hereafter be the means of correcting opposite faults in other rituals. And where I seem to myself to see marks of hurry, and downright mistakes, I have no objection that others, more ingenious than myself, like Mr. Freeman in his "Principles," and our old friend, Richard Nelson, *ὁ πᾶν*, in the "Tracts for the Times," should discover depth of meaning, and beauty of design. Only if I bear with what seems to me their transcendentalism, they must bear with what may seem to them my "animosity." It is thus that we may each assert our own opinions on such details as the

omission of proper lessons for Ash Wednesday, the omission, again, of the history of the Tower of Babel, in the Ferial lessons, as also of the Vision of Dry Bones, the passing over the Apocalyptic Epistles, notwithstanding the especial blessing promised to those who shall read that book, the original device of supplying the Epistle for Candlemas Day from the preceding Sunday, and many other things of the same kind.

Q. G. proceeds to say, that "far from recalling us to the ampler model, I seem bent on clipping down what we have, closer still; that I wish to take away all the prayers, except the three collects, the greater part of the lessons, and all the introduction to the service." Were this so, he might well conclude, "so slender a modicum of devotion will never be acquiesced in as a rule for the Church." I should hope not. Of the additional collects which we ought to have, I have not yet had occasion to speak; I had not touched on any of the additional hours—except Compline—which surely we may some day hope for; but the addition I *had* proposed would, I think, so far as size goes, have far more than made up for the dozen prayers which I called then, and in spite of Q. G.'s remonstrance, still call, the most uninteresting part of the service. However, at all events, we have this admission from an optimist like Q. G.—"I am not now saying a word for the sentences or the exhortation, nor contending for the particular form of the confession." Come; we are beginning to move the crane on the top of Cologne Cathedral.

I will first speak of that which I feel most strongly,—the whole system of our lessons. My critic says,—"*H. S. L.* also treats as absurd the presenting of a variety of parables and narratives in one lesson, or at one time. Does *H. S. L.* remember Who it was that at first delivered the parables one after the other, e.g., the seven in the 13th of *S. Matthew*? Did our *Lord*, or did He not, teach at great length at one time?" I cannot understand what this argument proves, except it be that we are always in the Service of the Church to read at one time that which it pleased our Blessed *Lord* to deliver at one time. By this rule, our Prayer-Book is sorely to be condemned for breaking up the sermon on the Mount into three portions; and, as I pointed out, for interrupting the sequence of the Passion, by dividing it in every case into two. It is exactly because the Calendar does join together different events which our *Lord* did not join, does heap up a mass of facts, doctrines, and histories, which were knit together, not by our *Saviour*, but by the printer, that I could wish to revert to the earlier—for it was the earlier—system, of reading one portion at one time, be that portion long or short. I know very well that in the Primitive Church, the lessons often seem to have been of considerable length: but everything shows that one subject was taken, and that finished, another was not lumped on to the first. Q. G. seems to prefer the good old times when Charlemagne was accustomed to express his opinion that enough had been read "by a slight hissing noise or whistle." I confess, for my part, I should prefer a definitely arranged system of lessons, each, so to speak, self-contained, even though they were short, than hearing, if I happened to attend divine

worship in the private chapel of Buckingham Palace, Prince Albert has when he thought a sufficient portion of Scripture had been read.

Q. G. refers me to the Mozarabic Office. I thank him for it, and I am going to dwell at some length on it. It exactly corroborates what I urged; its lessons, which I have now been more attentively examining than I ever did before, come up precisely to my *beau idéal* of what lessons ought to be. But there is nothing like a good bold assertion. "There," says Q. G. "the Prophecy, Epistle, and Gospel, are fully as long as, often longer than, our two lessons." Everybody may not have the Mozarabic Liturgy at hand. We will see how far Q. G.'s assertion is correct. I turn, by way of specimen, to the Easter week of this year. I there find the number of verses read in our two morning lessons as compared with the Mozarabic Office to be as follows.

	1 Lesson.		2 Lesson.			Prophecy.	Epistle.	Gospel.	
Monday	36	..	20	..	56	7	..	11	.. 29
Tuesday	26	..	13	..	39	14	..	6	.. 32
Wednesday	32	..	25	..	57	7	..	8	.. 25
Thursday	12	..	52	..	64	12	..	7	.. 27
Friday	23	..	28	..	51	8	..	8	.. 30
Saturday	18	..	41	..	59	8	..	14	.. 27
Total 326						Total 170			

And be it observed, it would hardly be possible to find a week in which the lessons of the English Church are shorter. For example we have one of 13, one of 12, and one of 18 verses. But, our lessons are nearly double the length of those in the Mozarabic rite. And yet—"there the Prophecy, Epistle, and Gospel, are fully as long as, often longer than, our two lessons. What can H. S. L. say to this?" Why, that a table of comparative lengths is sometimes useful.

Let us take another example, and try those for the Sundays between Easter and Whitsuntide.

	1 Lesson.		2 Lesson.			Prophecy.	Epistle.	Gospel.	
Easter Day	51	..	23	..	74	8	..	10	.. 36
1 Sunday	50	..	40	..	90	13	..	14	.. 39
2 Sunday	55	..	30	..	85	8	..	12	.. 38
3 Sunday	49	..	25	..	74	7	..	10	.. 26
4 Sunday	25	..	34	..	59	7	..	10	.. 36
5 Sunday	20	..	39	..	59	5	..	21	.. 30
Sun. after Ascen.	32	..	46	..	71	4	..	10	.. 29
Whitsun Day	18	..	15	..	33	12	..	21	.. 48
Total 549						Total 282			

And so here again, the Mozarabic lections scarcely exceed half the length of ours. I do not deny that in Lent they are of considerable length; yet, even then, on the whole, I doubt if they are so long as our own office.

I almost wonder that instead of referring to the lections in the Mozarabic Liturgy, Q. G. did not refer to those in the Hours. The

Spanish ritual provides varying lessons during a great part of the year for all of these. And probably where they are longest, in Lent, the sum of them all taken together, might bear a comparison with, though it would not nearly attain to, the length of our four lessons. But then they are divided into five or six different offices; and they most fully carry out what I have so strongly urged, the limiting each lesson to one history, or one subject. I will please my critic, however, by pointing him to one day, in which the lessons would clearly be longer than with us: Monday of the second week in Lent. Here at Lauds we have for the lesson, Genesis xli. 46 to the end; xlii. and xliii. 1—14: at Tierce, the first lesson, Prov. xxiii. 19—22; the second lesson, Genesis xliii. 15 to the end; xliv. and xlv. 1—16. At Sexts, Isaiah lrv. 1—9. At Nones, first lesson, Prov. xxiii. 12—18; second lesson, Gen. xlv. 17—28. Thus in all, we have about 160 verses: which I confess to be longer than the generality of lessons in the English calendar. But then it must be remembered that this is a prodigy among the Mozarabic lessons: and it would be easy to find many days in our calendar which exceed even it in length. Thus, on January the 29th we read 163 verses; on the 14th of February, 168; on the 17th of June, 157; on the 3rd of February, 165, &c., &c.

But it is worth while to consider the subject a little further. I said that our lessons were not like those of the earlier Church, because of their length, in the first place; and because of their embracing so many subjects, in the second. Q. G. asserts that the use of the early Church was so to read the Bible. I have shown you how unfortunate was Q. G.'s reference to the Mozarabic ritual. Let me further show you how completely that office bears out what I said about the division of the sense. There can be no doubt of its very great antiquity: and though of course it is possible that a ritual may be extremely ancient, while every single one of its Missæ are comparatively modern, yet all those who have studied it most deeply, as Arevalus and Leslie, have given the most convincing reasons to believe that most of these also are of extreme antiquity: say from the middle of the fourth to the middle of the seventh century. Let us then see how those old Spanish Christians, emerging from the fury of the persecutions, read their Bibles in church. On the first Sunday in Lent, their Epistle was 2 Cor. v. 20, to vi. 1—10:—a beautiful sequence, beginning in the former chapter, "Now then we are ambassadors for CHRIST," and proceeding with the latter to show how that embassy was to be carried out. We ruthlessly cut that connection into pieces, reading one part of it on February 9, the second on February 10, one on June 7, the other on June 8, &c.; nay, even when taking that passage for the Epistle, we begin it, so to speak, in the middle. The Gospel for that same Sunday is the history of the Samaritan woman. It begins at the beginning, and ends at the end, thereby making a perfect whole. We tack on the story of the Ruler's Son, of which Q. G. cannot say that we are only following our LORD's example in taking both together, for there was an interval of two days between the two miracles. On the first Wednesday in Lent, when the Prophecy is from the Book of Proverbs, it begins at chapter xiii. 22, and ends at chapter xiv. 11,

following up the connection with great beauty and delicacy. So again, on its Wednesday of the second week in Lent, the Prophecy is Proverbs xxvii. 23 to xxviii. 10, completely embracing one subject, the possession by the righteous even of this world. The second Prophecy is Exodus ii. 11 to iii. 15, embracing the history of Moses from the time that he first "went out to see his brethren," to that in which he received his commission from God at the bush, as a prince and a law-giver. The Epistle is S. James iii. 18 to iv. 10. Here the sequence of thought which we entirely lose is preserved: "The fruit of righteousness is sown in peace of them that make peace. From whence come wars and fightings among you?" So, once more, on the Wednesday of the first week in Lent, the second Prophecy embraces the 13th and 14th chapters of the Second Book of Kings; the history of Absalom, from the murder of his brother to that of his forgiveness by King David.

If there be any lectionary which has a truly venerable antiquity it is that of the Syrian Church: its details, if not absolutely Apostolic are, as the Greeks would say, Isapostolic. Now mark how they divide the Gospels. Instead of our twenty-eight lessons from S. Matthew, they make seventy-seven: S. Mark has forty-three instead of sixteen; in S. Luke, in the place of twenty-four, there are seventy-five: S. John, instead of twenty-one, gives fifty-three: and the Acts, for our twenty-eight, are divided into sixty-nine. On the contrary the Second of Thessalonians, which we break up into three, there forms one, read with singular beauty in the twilight of the Epiphany. And notice how one lesson corresponds with one event. The first lection from the Acts goes down to verse 15: it is for the Ascension. The second concludes the chapter: it is for Thursday of the Mysteries, and relates the effects of the first sacrilegious Communion. The third, (Acts ii. 1—22) is of course for Pentecost. The fourth, (Acts ii. 22—37) is for twilight of the Great Sabbath. The fifth, (Acts ii. 37 to end) is for Monday in the sixth week of the Fast. The sixth, (Acts iii. 1—11) the miracle of the lame man, healed by S. Peter and S. John, for Golden Friday (that is Friday in Easter Week.) The seventh, (Acts iii. 12—26) the sermon of S. Peter on that occasion, for the second day of the candidates. This may suffice to show how that most ancient Church divides its Bible.

Look now again at the ancient division in use by the Roman Church. See how in some of these S. Matthew is divided into eighty-eight sections, S. Mark into forty-six, S. Luke into ninety-four, S. John into forty-five, the Acts into seventy-four, the First of Corinthians into twenty-five chapters, the Second into twenty, Galatians into twelve, Philippians into eight, Colossians into nine, &c. Does not all this amply prove the truth of what I am urging: that we should be acting more in accordance with the earlier Church, if our long lessons were broken up, in most instances, into smaller sections; but whether broken up or not, that each of those sections should contain but one subject. The case is notoriously so in our Epistles and Gospels: why should it not be the same with our lections at other times?

We will now turn to another complaint made by Q. G., namely, with respect to our present form of Confession and Absolution. But

here, I think, I may claim his agreement on two points : that he will neither defend the position, nor is concerned to stand up for the words, of "the General Confession."

He endeavours, indeed, to show that a penitential opening is a general feature of all Communion Offices. Granted it is so : but we are not now speaking of the Liturgies, but of the Hours. However, he proceeds : "It is quite certain that the Eastern Church does place at the beginning of her morning and evening Office a deeply penitential form of Confession." My ideas of a deeply penitential form certainly differ from Q. G.'s. The opening of the Mesonyctic is : "*The Priest saith*,—Blessed be our God always, now and ever, and to ages of ages. *The reader* : Amen. Glory be to Thee, our God, glory be to Thee. Heavenly King, the Paraclete, the Spirit of Truth, Thou That art everywhere present, and fillest all things, Treasure of good things, and Giver of Life, come and tabernacle in us, and purify us from every stain, and preserve, O good God, our souls. Holy God, Holy and Mighty, &c. *Three reverences*. Glory both now. Most HOLY TRINITY. Our FATHER. Kyrie Eleison *twelve times*. Glory both now. Three invitatories, The 51st Psalm. The Orthron begins in the same way, but without the 51st Psalm. Vespers have exactly the same commencement, but substitute the 104th for the 51st Psalm. Surely no one will call this deeply penitential. Most gladly would I see, as Q. G. suggests, some form of the Confiteor restored in its proper place ; and with equal pleasure the recitation of the Preces on ordinary days. So far I fully agree with Q. G., and this I regard as one of several advantages that the Sarum has over the Roman rite, that it retained, while the other has dropped, the use of the 51st Psalm at every Hour. It has fallen to my lot to be, at one time of my life, in the habit of saying, in common with others, the Hours according to the Roman Form ; and at another, according to the Sarum Use ; and certainly Q. G. would not accuse me of undervaluing penitential forms of ritual, if he knew how appropriate to my mind is both the recitation of the 51st Psalm on ordinary days, and its omission on Festivals, and as now, at Easter-tide.

It would be quite impossible to follow Q. G. into his next subject, the question of Absolution. If any one at this time of day can really believe that the Absolutions in the daily service or in the Communion office have any sacramental virtue, it would require a series of volumes, instead of a few pages in the *Ecclésiologist*, to convince him of his error. When neither the form nor the matter exists, how can there be a sacrament ? I should willingly dwell at greater length on this subject, were it not that I feel it to be too holy for discussion in the pages of a periodical. Q. G. amuses himself with the idea that it might be pronounced by a deacon. I will refer him to a translation of our Prayer-Book by Elias Petley, dedicated, mark you, to Archbishop Laud, in which the Absolution is ordered to be read, ὑπὸ τοῦ διακόνου μόνου.

I do not say that *διάκονος μόνος* means the deacon alone in such sense that a priest cannot pronounce that Absolution ; but I do say that it means the minister alone, let him be what he may, in contradistinction

to the people. Q. G. further reminds me, that although, in the original office, the Misereatur is pronounced responsively by priests and people, the Indulgentiam is said by the priest alone. It is so. But it runs, "Indulgentiam, absolutionem et remissionem peccatorum nostrorum tribuat nobis omnipotens et misericors Dominus," and no one ever yet heard of a priest absolving himself.

All this must be, I am afraid, very dull to your readers, and I will only notice one more of Q. G.'s criticisms on what I had said. In speaking of the ferial division of our Psalms, I had wished that the 141st had been removed to the evening from the morning service of the 29th day of the month, not only for the purpose of equalising the portions of the Psalter, but also because, by its very nature, that Psalm is an evening Psalm, in virtue of the verse, "Let my prayer be set forth in Thy sight as the incense, and let the lifting up of my hands be an evening sacrifice," which Q. G. calls an unnecessary, because unsoundly based, suggestion, because "the incense was offered early in the morning, at sunrise. See Patrick on Exodus." If this means that the incense was offered as well in the morning as in the evening, it has nothing to do with the subject: if it means (as I take it to mean) that it was offered only in the morning, it is not true. We read in the Book of Judith that she offered up her prayer to God "about the time that the incense of the evening was offered in the house of the Lord." This may be a specimen of Q. G.'s method of criticism. The 141st is an evening Psalm, and an evening Psalm only: the latter part of the verse quoted not necessarily more applicable to the evening than the former. Q. G. confesses that "the Eastern Church used the Psalm accordingly:" one would think he meant to deny that the Western Church did so too. In fact his whole criticism is drawn from one passage in Bishop Andrewes' devotions, who stands singly in this case against both the Eastern and Western Churches; and this merely from what appears on the surface. But how could any one, with a deep insight into the Psalms, wish to apply those words "the evening sacrifice," and "the lifting up of my hands," other than to that sacrifice offered and the hands lifted up in the evening of the world, and the evening of the first Good Friday?

It was my wish to enter on our Communion office, and I should have done so with the greater pleasure, from the number of communications which I have received on the subject of the former letters addressed by me to you. But I have already occupied as much of your space as I can reasonably ask for in a number which will contain an account of your anniversary; and I must therefore, with your leave, reserve any other remarks I may have to offer to a future opportunity.

I remain, &c.,

H. S. L.

May 6, 1857.

THE BERN COMPETITION.

To the Editor of the Ecclesiologist.

MY DEAR MR. EDITOR,—You have charged me to send you an account of the competition which has lately taken place at Bern for the selection of a design for the new Catholic church about to be built here; and if I should at any time have hesitated to undertake so difficult a task, the very interesting, complete, and able reviews of the other two competitions for similar purposes which have lately appeared in the *Ecclesiologist*, render me doubly diffident in acting as you desire.

It is, therefore, with great mistrust of my own opinion that I proceed to comply with your request, and to lay before you such a Report of the late Competition at Bern as my imperfect knowledge of the subject permits me to offer, and which I should certainly decline submitting to public estimation, had there been any one else to undertake it.

The letter which appeared in the *Ecclesiologist* of last December, together with the plans of the site chosen for the future Catholic church of SS. Peter and Paul at Bern, will have afforded to the readers of our organ all the preliminary information necessary, or that I am able to afford, as to the proposed edifice; and I pass, at once, therefore, to the exhibition of the designs which have been sent in for competition; premising that the very unfavourable terms,—partly paucity of means, partly national jealousy, and, perhaps, Romanist exclusiveness,—proposed to intending competitors, were ill calculated to call forth a large number of designs, or, indeed, any from first-rate architects. It was, therefore, a striking proof of the Catholic spirit and liberal love of Religion and Art which animates professional architects, that so creditable a display, generally speaking, of designs for the proposed church was exhibited,—six, at least, of which, came from foreign countries.

The day fixed upon for the opening of the exhibition was the 20th of March, and it remained open until the 29th. The designs were disposed to sufficient advantage and convenience in one of the halls of the new Federal Palace, now approaching completion, on tables and framework, ranged on two sides of, and in two centre ranks across, the room. They were 23 in number; and in pursuance of the example furnished by the two previous Reports of architectural competitions which have appeared in your pages, I beg to present the following imperfect description of each design, in the order in which they were placed in the room, commencing at the left-hand corner from the entrance, and so following each line in succession towards the door.

1. *Que Dieu soit avec nous*.—This series of designs consists of a ground-plan, south, and west¹ elevations, in outline, and longitudinal and transverse sections. The style is pseudo First-Pointed. The church is apsidal, with a miserable engaged tower, of 150 feet high,

¹ Throughout this paper, the terms North, South, East, and West, are used constructionally, and not according to the points of the compass; the church being, in fact, intended to be counter-orientated, with the high altar at the true West end.

containing a wonderful open zig-zag staircase, on the south side; the tracery of all the windows, even those of the belfry, being precisely the same. The same roof covers both nave and aisles. The west end is a peculiarly ungraceful composition; and the basement rendered necessary by the rapid falling of the ground to the south, is not utilized. I need only add, that galleries, supported by iron, form part of the internal arrangements.

2. *OVE Petrus Janitor Cæli, et Paulus Doctor Gentium.*—The set of designs bearing this motto, suggested by the proposed dedication of the church, are among the most carefully drawn of those exhibited, and consist of a ground-plan, and plans at the levels of the triforium and of the roofs, west and south elevations, and longitudinal and transverse sections. The style adopted is Transitional Romanesque, the windows being slightly pointed. The plan is that of a cross church, with a circular apsidal east end, flanked by rectangular chapels, produced eastwards to the tangent of the apse, at right-angles with the longitudinal axis of the church,—nave, aisles of four bays, short transepts of two bays, having east and west aisles, and a west tower, with four small low towers, containing staircases to the triforium and roofs, east of the transepts, and north and south of the west end. The design shows clerestory and triforium, and is flatly vaulted throughout. The tower is rather thin, and bears a low stone spire, and the whole design presents the effect of a small Romanesque cathedral, with flying buttresses of too heavy a plan. Internally, the high altar stands east of the chancel of the apse, and there is a narrow ambulatory round the apse, giving access to the Priests' door in the centre. The choir is advanced to the crossing, and the other altars are placed north and south of the transepts, and south of the narthex,—the baptistery occupying the north narthex chapel. The Lady chapel occupies the north, and the sacristy the south-eastern chapel; and the only entrance to the church (except the Priests' door) is at the west end. There is no east window, and the whole space afforded by the site is utilized, but no appropriation appears from the plans of the high south basement.

This series of designs, by a Swiss architect, resident at Rheims, appeared to give great satisfaction to most of the visitors to the exhibition. But I feel sure the church could not be constructed for the sum specified; and, although in many respects meritorious as a design, I doubt much whether the effect produced would be in proportion to the money it would cost, and whether it would, in any case, be suitable for the site. The proportions possible are too confined for the character of the design, which would present the appearance of a dwarfed surcharged cathedral.

3, 4, and 5. *Dieu seul est grand.*—This motto might well represent the astonishment of, and perhaps the approval by, a Mussulman, of the three designs to which it is appended, were they submitted to him, for the construction of a mosque, for which their domical, windowless style, with the slender, free-standing south tower as a minaret, would render them by no means inapt. Or they might have been furnished for an ambitious riding-school, or the Regent's Park Colosseum, with additions. I abstain, therefore, from entering into any further description of them.

6. *Amat de l'Orde*—Being the name of the competitor.

7. *Neither name nor motto*.—The above two designs may be properly classed together, both from the irregularity of their signature, and their utter want of any pretence to art or fitness. They appear to be the well-meaning productions of village masons, and require no description.

8. *Medium tenuisse juvabit*—is an odd motto for a competitive design, and indicates at least modesty. The drawings by no means belie the rank their author apparently ambitionates for them. They consist of a ground-plan, north and west elevations, longitudinal and transverse sections, and a small perspective view. The style is a species of Middle-Pointed. The plan presents a sort of internal tri-apsidal east end, pushed in westwards, with an ambulatory east of it, giving access to the north priest's door and vestibule to the sacristy and lady chapel, which are placed in projecting rectangular prolongations of the aisles north and south of the choir,—nave, aisles, engaged west tower, and crypt below nave and choir. There is no east window. An upper ambulatory is carried round the apse. The font is placed at the entrance to the lady-chapel from the south aisle. The nave and aisles are nearly of equal height, and are under the same roof; and the whole is vaulted. The whole design externally has a thin, gingerbread-like appearance, and seems from certain indications to be the production of a Protestant.

9. *Der Glaube giebt Kraft*.—This is a very creditable set of designs, very carefully and neatly drawn. They comprise ground-plan, west, north, and south elevations, longitudinal and cross sections, and a drawing of the high altar. The style is First-Pointed, well treated. The east end is triapsidal, standing free, with a north sacristy, and a south-east entrance through a vestibule, balancing the sacristy on either side of it,—nave, aisles of four bays, and engaged south-west tower occupying the western third of the narthex, and carrying an hexagonal belfry-stage and spire. The basement is not utilised. The church is apparently intended to be vaulted throughout. The design for the high altar shows the Crucifixion as a reredos—to be sculptured seemingly in stone—with SS. Peter and Paul on either side, and the Ten Commandments inscribed below the centre portion! The lady chapel occupies the south transept, and is entered, besides from the crossing, as has been stated, from the south-east, through a vestibule, to which access is given conveniently enough by a flight of steps from the south slope. I note this particularly, because it presents an arrangement which it seems is a requisite condition for this Bern Catholic church. The congregation is mixed, German and French; and it is necessary that provision should be made for German and French sermons to be preached simultaneously, and that persons may be able to enter that part of the church where each is being preached, without disturbing the other congregation, whilst both congregations afterwards may attend mass together. By the above arrangement of the entrance to the lady chapel these conditions would be obtainable; and it is unfortunate they were not specified in the statement of conditions for the competition which was issued. The subsidiary altars are placed to the east of the aisles and in the lady chapel, and the font in the north

transept. The aisles have lean-to roofs, the basement is plain; there is a clerestory. The composition of the west end is very fair, but is spoilt by the tower, nave, and north aisle terminating westwards on the same plane: thus presenting upwards a regular gradation of three successive elevations. On the whole this is a good collection of designs, simply and really treated, but not sufficiently detailed for a positive judgment to be formed. They present the *motif* of a good German town church, of judiciously modernised ancient character; one of their greater faults perhaps being, that the treatment of the east end occupies too much space, and reduces the congregational room of a site by no means too large.

10. *Masina Dei Gloriae*.—The series of designs under this motto comprises a ground-plan, a longitudinal section, and north and west elevations. They represent a French cathedral in miniature, of Pointed style, and are much too pretentious for the purpose and disposable space. The ground-plan shows an apsidal east end, with eastern lady chapel treated also apsidally, and transepts,—likewise furnished with eastern apses,—double aisles—the outer ones being formed by internal buttresses—very slight western and square central towers, the latter bearing a broach spire. The church is vaulted throughout. No rise whatever is shown from the west door to the high altar. There are north and south, as well as west doors. The cost of such a building would be immense.

11. *Palmar qui meruit ferat*.—This is evidently the design of an English architect; and, as the preceding number showed a French, so does the present the exact counterpart of an English, cathedral in miniature. It is in fact a cross between Westminster and Exeter, the style being First-Pointed. The drawings exhibited are of the ground-plan, a longitudinal and transverse sections, west and south elevations, and a perspective view. The east end is flat, without an east window, but presents internally a triforium passage above the high altar, which is placed under a baldachin. There are choir-aisles, containing the sacristy and lady chapel north and south respectively—the latter terminating apsidally; narrow transepts, with small stair-turrets in the corners between them and the choir-aisles, and a low, square, central, spireless tower. A north transept at the west end contains the baptistery. A triforium all round the church expands into an organ-gallery westwards. No vaulting is shown, and a crypt appears only under the choir. There is no plan for the treatment of the difficult levels of the site. The designs are not sufficiently detailed, but are not without merit, though they could not, I think, be carried out for the money in hand; and the striving after the cathedral effect is a mistake, as well as the immensely produced choir arrangements, which would much confine the nave accommodation.

12. *In der Freyheit und Einigkeit des Einzelnen liegt das Glück der Bürger in die Kraft des Staates*.—This extraordinary motto is prefixed to a set of most inferior designs, by, I believe, a Vienna architect, which are too bad to describe.

13. *Vaterland*.—The brevity of this motto is not more different from the prolixity of the preceding than are the characters and qualities of

the designs they are appended to, although the present are by no means among the best exhibited. They consist of ground-plan, north and west elevations, and longitudinal and transverse sections. The style adopted is a mixture of Romanesque and Middle-Pointed, and the plans show a square projecting east end, with no east window; nave of fifteen bays, exclusive of narthex; aisles under lean-to roofs, terminating eastwards in two engaged square towers, bearing hexagonal stages, out of which rise lead-covered gabled spires; two turrets for staircases occupy the angles between the towers and the choir. The bases of the tower contain the sacristy and lady chapel north and south respectively. The aisles run flush with the west end. The church is vaulted throughout. The clerestory windows are eightfoiled circles. There are north and west doors. The west entrance is well arranged from the street under an arch, with a vestibule at the west end of the north aisle, giving access to the ante-chapel or narthex. The designs are generally common and featureless, except the towers, which are better; and the west elevation is not bad. There is insufficient detail shown to judge more positively of this design.

14. *Timor Dei principium Sapientiæ*.—This series of designs consists of a plan of the ground, ground-plan, north and west elevations, and longitudinal and transverse sections. The style adopted is Italian Romanesque, of plain and somewhat severe character; and the designs are good and meritorious, of the sort. They consist of a sort of galilee or porch of four arched bays, a nave of six bays, lean-to aisles, with an engaged south-west tower; short engaged transepts; flat east end externally, with no east window, and a semicircular internal apse, terminating the choir, and flanked to the south by a lady chapel, with three semicircular internal eastern apses, and to the north by the sacristy, entered from the street through a vestibule, and well arranged. The choir is vaulted, and has no clerestory. The transepts are lighted only by north and south rose windows. The font is placed in the north transept, and altars are arranged in each transept north and south. The rest of the roofs are of open timber construction. The only entrance, except the priest's door, is well managed. It opens from the street from an ascent of a few steps under an arch into the western porch, which rests on a terrace formed by the sinking of the ground to the south,—evidently the best way of treating such a site. This design was apparently much liked by the visitors, and was one of the best in the collection.

15. *Without name or motto*.—Designs of a ground-plan, north and west elevations and cross section of a nondescript 'compo' character, consisting of a clerestoried nave, lean-to aisles, west, central, and low north and south towers engaged east of the aisles, and a west engaged tower, hexagonal above the roof, and carrying a short open work stone spire. The nave has six bays, exclusive of the porch and vestibule, which occupy the space of two more, and there are north and south entrances. The lady chapel and sacristy occupy the basement of the eastern towers. The east end terminates in a three-sided apse, with an ambulatory round the high altar, which is placed on the chord of the apse. The west entrance has access from the street.

16. *Gott zu Ehre*.—A miserable 'compo' design. A ground-plan and west elevation only are given. The only character of any merit which it possesses induces me to attribute it to a Bernese. It consists in the good arrangement it makes for the continuation of that typical characteristic of this city—the arcade—on the street face. This is treated somewhat as an exterior vaulted north aisle, carrying on its piers flying buttresses to the inner aisle-wall, which is real and effective. The plan consists besides of a west entrance into a porch under the square western tower, carrying an hexagonal belfry and a gabled leaded spire, and a nave with aisles of five bays. The east end is square, with no east window, an internal three-sided apse, with ambulatory round it, giving access from the sacristy and north priests' door to the southern lady chapel, which latter is also internally triapsidal.

17. *Preis dem Höchsten und Ehre*.—This would be an effective series of designs if they were not somewhat frittered away. They are generally of a Middle-Pointed character, and consist of alternative ground-plans, western and alternative south elevations, alternative longitudinal and transverse sections, plan of crypt and plan of ground. The designs show two square very lofty western towers, terminating in hexagonal belfries and spires of open stone Strasburg-like work, and of great height, a nave of five bays with a Transition Romanesque clerestory, lean-to aisles, extreme eastern engaged transepts, divided internally into three equal spaces, of which the choir occupies the centre, while the sacristy, and a vestiary, and confessional for the deaf, with a vestibule entered from the street, occupy respectively those on the north and south. There is no east window, and a passage runs across the east end from the north priests' door to one to the south, and affords access from both ends by steps to the crypt, where the lady chapel, orientated north and south, and the warming apparatus are placed. The lady chapel is lighted from the south, but would be dark, I should think. It is also entered from the west by a corridor running under the whole length of the south aisle, and entered from the south slope as well as from steps opening into the south-west tower base. Here is another instance of arrangements being made for services in different languages being conducted at the same time in the lady chapel and nave, the access to each being contrived so as not to disturb the attendants on the other. The aisles terminate triapsidally eastwards, where the side altars are placed. The design apparently shows vaultings throughout. The alternative designs are without the crypt, and place the lady chapel in the south transept.

This series was also much admired by visitors, but would evidently be much too costly.

18. *In hoc signo vinces*.—The designs under this motto are by a Bernese architect, and were much approved by visitors, in which judgment I regret that I cannot coincide. They present a ground-plan, north and west elevations, cross section, and perspective coloured view from the south-west. They show a projecting rectangular west tower, flanked at its eastern corners by circular stair-turrets, a nave and aisles of five bays, pseudo-eastern transepts, a triapsidal east end, and the south transept, containing the lady chapel, developing into a tri-

gonal southern apse. The sacristy is in the north transept, and the subsidiary altars are east of the aisles. There is no crypt,—only a western entrance and a terraced walk along the south side. This design of continental Middle-Pointed style is very commonplace. The same roof covers nave and aisles, and the ground occupied by the tower and eastern apse diminishes excessively the available space.

19. *Non est hic aliud nisi Domus Dei et Porta Cæli.*—This motto is attached to a very creditable set of designs of Italian Romanesque style. They consist of north, south and west elevations, transverse and longitudinal sections and ground-plan. The whole space is well occupied. There is no east window. The plan exhibits a western exterior and interior porch, taking somewhat too much space, with the baptistery and lady chapel north and south of it in shallow western engaged transepts, nave and aisles of five bays, which latter terminate internally eastwards in semicircular apses, to the east of which again are shallow eastern transepts similar to those at the west end. The nave shows a triforium and clerestory. The church is vaulted throughout. The high altar is too low, there being only one rise of three steps. A crypt is shown, but its destination is not indicated; there is no plan of the ground. The choir is flanked north and south by a sacristy, the latter of which opens into a roofed colonnade, leading to a free standing square campanile tower of fair design. The colonnade communicates with a terrace running along the south side of the church, having also steps at each end towards the south slope, and is carried over an arch spanning the carriage-way down the slope. To the north and south of the extreme east end are turrets with winding stairs and capped by pinnacles which are an eyesore in the design. There is another door in the centre of the north side.

20. *Omne tulit punctum qui miscuit utile dulci.*—An inferior set of designs of First-Pointed character, showing south and west elevations, the latter only in outline, cross section and ground-plan. There are the porch or narthex, nave aisles of five bays prolonged under flat roofs eastwards, and flush with the end of the trigonal apse, which forms the east end, and thus providing space for the sacristy and lady chapel, which is entered from the choir through an ante-chapel,—the latter to the north and the former to the south, and to the east of a square engaged tower, with an hexagonal belfry-stage and a lead-covered spire. The aisle lean-to roofs are carried up too high against the nave walls. The font is placed in the centre of the choir, and the two side altars at the east end of the aisles. A flight of steps from the south slope leads also to the west entrance, and there are no other doors.

21. *Sit Nomen Domini benedictum*, P. S.—This motto is affixed to a set of elaborately executed designs of, as I was informed, Parisian origin. They represent an immense building of nondescript Italian Palatial style, with a portentous central dome capped by a spire and two smaller western domes. The east end shows no west window, and forms a semicircular-domed apse flanked by smaller apses of the same character in which are placed the side altars. The dome and its excrescence would probably prove too heavy for the four piers intended

to support it. The ground-plan is good of its sort, which is bad, and the arrangements much resemble those of the Madeleine, and are very French. The cost of executing such a building would manifestly exceed the disposable funds.

22. *No motto, but seals with a coat-of-arms*,—is the work of another French architect, and is of as apparently impossible a construction as the preceding one, considering the funds. It shows a ground-plan, south and west elevation, longitudinal and two transverse sections and plan of the ground. The style is Italian Romanesque, and presents two western towers, the northern one truncated, and its base forming the baptistery; between them appears the narthex, a nave with clerestory, and lean-to aisles, eastern transepts, trigonal apse, with sacristy and lady chapel north and south respectively. The levels are badly managed, and the whole is inappropriate for Bern.

23. *Nisi Dominus*.—I have reserved for the last the series of designs under this motto, although they ought to have stood before the two last in order; but they call for more particular notice than any of the others exhibited, both on account of the care bestowed on them and also of their great merit. They are unquestionably the best, the most picturesque and artistic, and the most appropriate designs in the collection, and comply most closely with all the requisitions of the building committee. They are evidently of English origin, and I think I can guess at the author.

The series contains a ground-plan, north and west elevations, two transverse and a longitudinal sections—various details—as of the rood-screen, high altar, entrance to lady chapel, &c., four perspective pen-and-ink vignettes showing the west front, the lower stages of the tower from the north, and parts of the north and south sides, and a plan of the ground.

The style chosen is Late First-Pointed. The plan shows a broad *perron* or terraced western platform, entered from the street northwards up a few steps, and terminated southwards by the south-western free standing tower. The chief entrance is from this platform through a deeply recessed double doorway under the west gable into the narthex, which occupies one bay, and is there screened off from nave and aisles, having the baptistery and font in its northern third part. The nave and aisles are of five bays. The former is terminated eastwards by the rood-screen, which is very well treated, something like that of the ancient cathedral of Mont S. Valere, Sion. It forms a partition of some thickness, affording room for a jubé above, which bears the crucifix and the figures of the Blessed Virgin and S. John. Under it occurs the first rise of three steps, one and two; the choir is of good length, and is prolonged eastwards to the extreme limit of the disposable ground. It has no east window. It presents two more rises of two and three steps respectively before arriving at the footpace of the high altar, which thus receives good and effective elevation. The aisles are terminated north and south respectively by the sacristy and lady chapel, which also are prolonged to the extreme eastern limit. The former has a well-managed entrance from the street up a few recessed steps, with a round parvise turret occupying the north-east corner of the north aisle, and

giving access to a parvise chamber over the sacristy. The sacristy is divided into two, and is entered also from the north aisle and the choir. The high altar and details are very good. The lady chapel is only parcloosed from the choir by iron screens, which arrangement, as mentioned under Nos. 9 and 17, might be advantageously altered to meet the linguistic requirements of the Bernese congregation, by having a south entrance to it opened through the east bay of the south aisle. The ironwork for the screens and parclooses is very satisfactory. Every inch of the ground-space is well occupied, and in carrying out this purpose a very admirable arrangement has been adopted by throwing out the outer wall of the south aisle so as to include the buttresses internally, between each two of which a flat arch is thrown over the recess thus formed, in which the confessionals are placed. The height to which this device elevates the aisle windows is very effective. Both on the south and north sides the aisles are gabled transeptally. The nave is lighted by a clerestory, but has no triforium. The open roofs consist of arched principal rafters, with king-post and collars over the point of the arch supporting two diagonal struts. A crypt is shown under part of the church, but no use is indicated for it. The side altars are placed north and south to the west of the jubé, which appears to be an inconvenient arrangement for modern use, as the nave-piers interfere with the attendance of worshippers at the celebration of Mass upon them; except this, all the interior arrangements are excellent.

To come, now, to the exterior. I have referred to the west entrance as being exceedingly well managed. It is similar to, but avoids the defect in the west front of No. 9, in consequence of the break produced by the tower being free. The tower is square and low, which is advantageous, on account of expense, and meets the objections which Bernese Protestantism might raise to its being too lofty. It is crowned by a low spire. There is a gallery across the western gable over the door. The bear, on the *perron* balustrade to the right of the entrance, is a good idea, and would conciliate Bernese partiality to the emblem of the city.

The roofs appear to me particularly well treated. The aisles are under separate roofs. The choir roof is leaded and crested. A *sancte bell-cote* is placed at its junction with that of the nave. The height of the aisle windows, each under its gable, especially on the south side, is an effective feature. The large angel, instead of the cross, on the western gable, is, I think, a mistake, as well as those on the four corners of the tower.

The general effect is very satisfactory, on account both of the height and length of the building: and from personal acquaintance with the locality, I believe there would be no difficulty in executing this church for the money which it is supposed will be forthcoming. The care with which these designs are executed, and their picturesqueness, elicited general admiration, and I heard their practicalness (*sehr praktisch*) as well as their detail, much praised.

I could not exactly comprehend the arrangement proposed for a roadway, on the slope.

I have now brought my task to a close, and feel, more strongly than at its commencement, its great difficulties, and the many imperfections

of my execution. To sum up, however, I venture to classify as follows the competing designs :

Class I.—No. 23, of which it would be the sole representative.

Class II.—Nos. 2, 9, 14, and 19.

Class III.—Nos. 10, 11, 13, and 17.

Of the remainder which I have not classed, it would be only fair to add, that Nos. 3, 4, 5, 6, 7, and 12, are so excessively inferior and below criticism, that they must not be considered by this classification as being placed on a par with those which I have felt unable to place in the three classes I have taken the liberty of creating.

I regret that various occupations have prevented me from working up this paper more immediately after my inspection of the designs, inasmuch as the interval which has elapsed has sadly blunted my recollection of the several drawings, and has reduced me to depend on the notes I made during the week of their exhibition.

The jury, whose composition has already been communicated to you, has met at Einsiedeln; and I am informed that a parish in the canton of Schwytz is desirous of selecting one of the designs for a new church which it proposes to build.

Believe me, yours sincerely,

A MEMBER OF THE ECCLESIOLOGICAL COMMITTEE.

[As we go to press we hear that the jury have given the first prize to the design bearing the motto *Petrus janitor cœli et Paulus doctor gentium*—in the Romanesque, or Transitional, style—by MM. E. Deperthes and H. Marechal, of Rheims. The second prize has been assigned to M. W. F. Tugginer of Soleure, for the design *Non est hoc aliud*, &c. The third to M. J. U. Lendi of Freiburg, for the design *Omne tulit punctum*, &c. The fourth, a third gold medal, to Mr. Goldie, of Sheffield, for the design *Nisi Dominus*. The following designs were classed as equals, and rewarded with silver medals. *Timor Domini*, by J. C. Boissonas of Geneva; *Preis dem Höchsten*, by Kaspar Jeuch of Baden (Argau); *In hoc signo*, by T. Zeerleder of Bern; *Palmas qui meruit*, by J. L. Pedley of Southampton; *Der glaube*, by G. Moesdorf of Lucerne.]

LLANDAFF CATHEDRAL.

(From a Correspondent.)

THE restored cathedral of Llandaff was re-opened for divine service on the Thursday in Easter week. The building has often been mentioned in your pages, both in reviewing Mr. Freeman's Essay on its Architecture, and in various brief allusions to the progress of the work of restoration. In Mr. Freeman's book will be found an account of the changes undergone by the cathedral down to the commencement of its decay in the sixteenth century. The exact process of decay and of restoration has been chronicled in a pamphlet by the Bishop of Llandaff, of which I enclose you a copy. What I propose doing myself

on this occasion is to furnish some critical remarks on the present appearance of the restored building.

Fully to understand what has been done requires some familiarity both with the numerous singularities of the original building, and with the unparalleled state to which it had been reduced during the last century. I will suppose your readers referring to the ground-plan contributed by Mr. Prichard to Mr. Freeman's work, and which, I beg to remind you, *has a scale*, though Mr. Penson's plan of S. David's has not. They will find here that Llandaff cathedral is distinguished from most British churches of the same class by the entire absence of any transept or central tower. The nave and choir formed one architectural whole, distinguished only by ritual arrangements and by a change in the details of the arcades. An arch divided the choir from the presbytery, while there was none between the nave and the choir. The presbytery itself, though of later date, formed one general mass with the nave and choir under one unbroken roof. A large lady-chapel projected from the east end, making the general effect like that of an enormous parish church, the nave, choir, and presbytery looking like the nave, and the lady-chapel like the chancel. Single aisles extended along the nave, choir, presbytery, and one bay of the lady-chapel. These were terminated at the west end by unequal towers—the inequality being due, as at Lynn, to a rebuilding of the northern one. A pair of towers designed to flank the choir, as in some German examples, seem never to have been carried up. The only break in the long line was made by the addition of a square chapter-house on the south side, which has slightly the effect of a low transept.

The change effected in the last century consisted, to describe it briefly, in turning a third part of the church into a ruin, and converting the remainder, as nearly as might be, into the semblance of a conventicle. A new west front of the meanest possible Italian style was run up a little west of the ancient position of the rood-screen, leaving the greater part of the nave roofless. The remainder of the nave and the choir, making four bays between them, were patched up in the same wretched taste, ceiled, plastered, finished with a clerestory of four mean round-headed windows, with flower-pots at the corner. These I remember myself; but I cannot speak personally as to the condition of the presbytery and lady chapel, which had been restored before my first visit to Llandaff. I know however that many of the elegant windows had given way to round-headed apertures in the style of the new clerestory, and that even the east window of the lady chapel had shared the same fate. The breed indeed is not wholly extinct. The famous Bath architect may congratulate himself that

“ There's yet one window of the pile,
Which he built above the clerks' grey aisle :—”¹

the solitary relic survives in the upper part of the as yet unrestored chapter-house. I should be inclined to suggest its preservation as

¹ “ There's yet one window of the pile,
Which he built above the nuns' green aisle,
Whence sad and oft looked he,” &c. CAMPBELL.

a venerable specimen of what a century back was understood by a "very neat and elegant church."¹

What has been done hitherto is to restore every part of the building which still remains covered, with the exception of the chapter-house. The ruined nave is as yet untouched. It is so exquisitely beautiful as a ruin that there is something which jars upon one's feelings in the idea of the hand of a modern workman being laid upon it. Under any other circumstances the idea of "restoring" such a relic would be at once scouted as little less sacrilegious than its original destruction. But the nave of Llandaff cathedral is an exceptional case. The church, as it now stands, is in every way imperfect and incongruous. The ruin spoils the habitable portion, and the habitable portion spoils the ruin. The ruin can only be thoroughly enjoyed as a ruin in those positions where no portion of the restored church is visible. And the ruin destroys at once the beauty and the utility of the restored church. The fair proportions of the interior are utterly lost by the sacrifice of the greater portion of the nave. And the portion of the building at present available is hardly large enough even for its use as the parish church of Llandaff, while it is incomparably too small for its character as the cathedral church of the diocese. The restoration of the nave would undoubtedly shock both antiquarian and sentimental feelings, but these must yield to the requirements alike of practical necessity and of a higher æsthetical perception. The nave must be restored; funds are being raised for its restoration; funds which the wealth of two such counties as Glamorgan and Monmouth ought to have paid down on the spot.

The work began at the east end with the restoration of the lady-chapel, which, for some years past, has necessarily acted as the only parish church at Llandaff. This portion is now some ten or more years old, and, as the character of the work has palpably improved as it has gone on, I am not disposed to be severe on some features, both architectural and ritual, which may be almost regarded as representing the skill and knowledge of a past generation. The whole effect, viewed internally, is now extremely beautiful, although even to my eyes, much more probably to yours, the vaulted roof—the only one, you will remember, in the whole church²—sadly cries for colour. I must strongly protest—though for this, of course, the architects are in no way responsible—against the character of the memorials selected to commemorate the late Dean and the late Bishop. Of all monstrous devices, a Gothic mural tablet seems to me the most monstrous. And Dean Bruce-Knight, the beginner of the restoration, the refounder, in fact, of the cathedral, deserved a better fate than to be gibbeted in this fashion against the wall. Such a man had a right to his altar-tomb and his recumbent effigy among the ancient benefactors in whose footsteps he walked. But as monuments were the first thing to be corrupted, they seem to be the last thing to be reformed. Another generation may perhaps surcease to deface the walls of Llandaff—another

¹ See *Archæologia Cambrensis*, 1850, p. 37.

² Unless the chapter-house is counted part of the church, which at Llandaff it may be.

may remove the existing defacements of Brecon, and Bath, and Westminster.

The east window is the only one in the lady-chapel whose tracery is new. It seems to be copied from those in York chapter-house or its vestibule, but it strikes me that the proportions of the circles are not identical. But over it is a fatal and incomprehensible feature which goes further than anything else to ruin the general effect of the whole. The lady-chapel has been finished with a flat roof, which is a great error, but, what is far greater, there is a sham gable over the east window, pretty well answering John Evelyn's notion of a Gothic building, as being "without any just proportion, use, or beauty." The lady-chapel ought undoubtedly to have a high roof; the building itself requires it, and it is rendered still more imperative by the enormous roof added to the rest of the church, which produces a contrast not a little painful. But if it had a low roof, it ought in all consistency to have a low gable; nothing can be so bad as a gable standing all alone in the air doing nothing. This unaccountable vagary is ten or a dozen years old; but till the present generation either adds the roof or takes away the gable, it becomes to a certain extent responsible for it.

It will be remembered that the peculiar arrangements of Llandaff make nave, choir, and presbytery one single architectural mass, to be covered by a single unbroken roof from the west door to the high altar. Over the part as yet restored, the high-pitched leaden roof again appears. But, unluckily, in odd contrast to the lady chapel, it is pitched *too* high; it will certainly not agree either with the existing gable of the west front or with the earlier one which may be traced there. It would never do to innovate a hair's breadth upon that most perfect front; but, if not, some very awkward shift will be necessary to bring the roof and the gable into company. There is talk of dropping the roof between the towers, a poor device at best, and one which will effectually ruin what was clearly meant to be so effective at Llandaff—the long unbroken roof. To that transept and lantern, and the contemplated eastern towers, were all sacrificed. It will be pity indeed if we are not to have it again.

The internal effect of the presbytery, as far as architecture is concerned, is now very noble. In fact the new work is almost better than the old. The Decorated pier-arches in this part are the poorest thing in the cathedral, and form a sad contrast to the unsurpassable Early English ones in the nave and choir. But an extremely elegant and yet appropriate clerestory has been reared upon them, an excellent translation into Decorated of the Early English clerestory to the west. It is argued against raising the roof of the lady chapel that the east window of this clerestory would be blocked by such a process. This seems to me rather like putting the cart before the horse, and, in any case, the window in question, even if externally blocked, would remain no small internal ornament.

It is strange that this clerestory, so remarkably satisfactory within, should be left in an almost beggarly state outside. The parapet forms one unrelieved mass, without battlement, piercing, corbel-table,

cornice, or string. The contrast is very strange with the elegant corbel-table to the west, and the rich pierced parapet almost immediately below.

The internal roof of the presbytery does not commend itself to my taste, but I know that my taste in roofs is by many looked upon as singular. I cannot see why this part of the church should not have been vaulted, as an arch divides it from the unvaulted nave and choir. But, if not vaulted, it should have had one of the coved roofs of the district, a form which occurs in every variety of plainness and richness. The actual roof is an open timber one, good enough in itself, and which one would have praised in a parish church somewhere else, but which is strikingly out of place over the high altar of Llandaff cathedral.

But, far worse than all this, it is in this presbytery that we find the greatest blot on the whole restoration. The ancient reredos has been removed. This was a work of late Perpendicular, stretching across the whole Presbytery in front of the Norman arch between the presbytery and the Lady chapel, which, according to Mr. Freeman's theory, was the chancel-arch of the small original church. It was certainly somewhat mutilated in detail; but what then? It had lost its upper range. But what then? Either leave it palpably imperfect, throwing the blame upon those who made it so, or let the architects task their skill by designing a new upper range in harmony with the lower one. It certainly diminished the importance of a fine feature in the church,—the grand Norman arch. But what then? That arch ceased to be a primary feature in the church some six hundred years back, when the nave and choir were added, and the general increase of size and magnificence in the whole building was surely sufficient atonement for the sacrifice of one individual portion. Unhappily, these arguments have not been listened to; the old reredos has departed; to make the absurdity greater, it has been translated to a place against the north wall, where what was a grand structure in its own place, becomes simply unmeaning, and almost ugly. A new reredos, imitated, I believe, from one of the tombs at Westminster, has been placed, not in front of, but *across* the arch, so that it looks very little like a reredos at all. Moreover, the steps of the high altar had necessarily greatly encroached upon the height of the Norman arch. A horrible threat was at one time breathed of removing the steps, to restore the arch to its original proportion: sacrificing, in fact, the dignity and propriety of effect of the whole cathedral to a sort of superstitious reverence for this particular arch. This blow was happily averted; but the shafts of the arch have been fitted with *new bases* on the west face, at the level of the steps. Go round into the Lady chapel, and you will find the old ones in their natural place on the floor.

Not very far from the new reredos, as if in rivalry of it, stands a grotesque modern monument, for which the architects are not responsible. Three Gothic canopies shelter—the central one a long laudatory inscription, the lateral ones two white marble idols, all somehow commemorating the late Dr. Nicholl. Nothing worse can well be imagined: white marble is utterly out of place in Gothic work, and what the figures re-

present, it is hard to say. The honest ugliness of a huge bath upon legs at the other end of the church, is really less absurd and offensive.

Going on westward from the presbytery, we enter the choir. The two are divided by a tall modern arch, which is certainly a very noble feature. But if Mr. Freeman is right in supposing that the nave and choir were designed for a flat ceiling, it is certainly too lofty, and, in any case, there is something heavy about the arch itself. The choir, in its original state, comprised the two bays west of this arch, which were divided from the aisles by a dwarf wall. The modern choir is to include only the eastern bay of the two, and the dwarf wall in the western bay has been removed. Under the circumstances of the case, I do not object to this, as a temporary arrangement. Had the second bay been retained as part of the choir, two bays only would have been left for the congregation: an amount utterly insufficient even for the parish of Llandaff. The change, in fact, was absolutely necessary in the present state of things; but as I trust that that state of things is only temporary, I trust that this change will be only temporary also. Whenever the ruined part is roofed in, there will be ample accommodation for any possible congregation: the choir may then regain the lost bay, and the dwarf wall be rebuilt. The stalls, throne, &c., are yet to come, being delayed for lack of funds. I think, in this case, I should have forbore erecting a stone pulpit of needless magnificence, and beginning a set of elaborate sedilia.

The nave and choir at present consist of the four bays so strangely travestied in the last century. To any one who can remember them in their past state, their present state is not a little wonderful and delightful. All signs of the conventicle or the town-hall have vanished; the noble arcades and clerestory, unsurpassed as a specimen of simple, severe, Early Gothic, stand out once again in their original splendour. But I cannot profess complete satisfaction with the roof which they support. Possibly Mr. Freeman may find but few supporters, unless, conceivably, Mr. Petit, for his theory of the flat ceiling, though the appearances at the west end certainly look somewhat like it. But in any case here also we should have had one of the cradle roofs of the district. There is a variety in which extra prominence is given to some of the members: a type, inferior in itself to that in which they observe a perfect equality, but which would, in this particular case, have adapted itself to the roof-shafts. The actual roof is canted, and is, to my taste, a little flimsy. The seats in this part of the church are all new, of a sort which I never saw elsewhere, with wonderfully sloping backs. Kneeling is extremely difficult, and sleeping extremely easy.

It is a strange fact that the aisle walls were built without any foundation. This original error, combined with the way in which people have burrowed under them to make vaults—pews for the dead, as pews are vaults for the living—produced a good deal of insecurity, which had to be remedied by the addition of buttresses outside and flying-buttresses within. This necessity is to be regretted, as one of the peculiarities of the church was the absence of buttresses, and also because the evidence for the eastern towers is no longer so clear as it

was. Strange to say, the aisles still retain their flat plaster ceilings—not doomed, I trust, to any great permanence.

There now remains the restoration of the chapter-house and of the ruined nave—a great work, but a simple one, except so far as it is complicated by the unhappy mistake in the pitch of the roof. The south tower will have to be rebuilt, as the merest fragment remains. It ought to be covered with a lofty spire, while the northern one receives again its elaborate battlement. A pair of towers, like a pair of horses, ought, best of all, to be an exact match, but, failing this, the more unlike they are the better. Moreover, in the low position of Llandaff, it is highly desirable that the cathedral should have some sort of beacon or finger-post, more conspicuous than it has at present, to point out its whereabouts. The chapter-house should of course have a conical roof.

You will see that, in the above account, I have found a good many faults. But you must not suppose that I wish to disparage the work as a whole. Far from it, it is one which, on the whole, I look upon with extreme satisfaction, and which I look upon as highly honourable to every one officially or professionally concerned, though the length of time it has taken, and the imperfect state in which it still remains, are anything but honourable to the grandees of so wealthy a diocese, divers of whom, I imagine, could easily afford to complete the work at a moment's notice. Still, to one who remembers what Llandaff was, it is no small satisfaction to see what Llandaff is; a restored cathedral, a resident bishop, a resident dean, the beginning of resident canons, are something of which nobody dreamed a generation back. I trust we may soon be able to add an organ and a choir. A cathedral without choral service is a strange anomaly.

One extraordinary error at the re-opening I cannot help mentioning. On arriving at the appointed time, I found that no admittance was to be had. The congregation were kept waiting in the ruin till the procession of the clergy had entered the church, and were then allowed to fight their way in how they might, to find nearly all the available accommodation occupied by a favoured party admitted by tickets! A device more destructive to all order and decency, and more certain to cause discontent, could hardly have been imagined. One excuse given is, that if the church had been thrown open, the choir and presbytery could not have been preserved for the clergy. If the erection of a rood-screen "smacked of the Paip," could there not have been a rope with a policeman or two to guard it? Another is, that the church, if thrown open, would have been filled by the inhabitants of Cardiff, to the exclusion of people who came from a distance. Undoubtedly, in any ceremony at Llandaff, the people of Cardiff will always have, from geographical causes, a certain advantage even over the people of Merthyr or Chepstow, much more over those of distant mountains and valleys; but that simply proves that the latter should be still more on the alert. On what ground the selection for admission was made I do not care to inquire; the grievance is, that there should have been any selection at all. If the common rights of the Christian laity, and the common decencies of divine worship, were

sacrificed to any feeling of aristocratic exclusiveness, the grievance is still greater. And at such a place as Llandaff, nothing could be more impolitic. In a country where the church is still looked upon as half alien and half oligarchic; not the people's church, but the Saxon's church and the gentleman's church; close to a large commercial town, whose inhabitants are by no means disposed to bow either to spiritual or temporal masters, distinctions of this sort are perfect madness. If the whole *παντικός ὄχλος* of Cardiff had joined in the ceremony, even though a few county grandees had been thereby kept out, what would it have been, to any rational person, but a ground of rejoicing? Depend upon it, in Wales or England or anywhere else, if the Church wishes to get on, it must be content to be the Church of the People.

THE ARBUTHNOT MISSAL.

To the Editor of the Ecclesiologist.

DEAR SIR,—As you lately inserted a letter from me describing an ancient Scottish Service Book, I am in hopes that you will do what you can to assist my brother and myself in seeking to rescue from obscurity the only Scottish Missal which is now known to exist.

In order to give your readers an idea of its value, I cannot do better than transcribe the Prospectus which we have issued.

"MISSALE SCOTICANUM

SIVE LIBER BEATI TERRENANI ECCLESIE DE ARBUTHNOT.

"The Bishop of Brechin and the Rev. G. H. Forbes propose to print and publish by subscription this unique and most interesting volume. At the Reformation the destruction of Church books was almost complete. Such zeal was displayed, that documentary proof exists of the burning of those which had belonged to the Chapel Royal, by the Regent Murray himself, and the fashion having been set in this high quarter, the result is that (so far as is certainly known) the *Liber de Arbuthnot* alone has been preserved to show what were the Liturgical Uses of the Mediæval Church of Scotland. Hitherto it has been supposed, even by such well-informed antiquaries as the Rev. Thomas Innes, that the use of Sarum was universal in that Church, but the existence of this valuable work and the fresh light that has been thrown lately on those times by various recent archaeological discoveries, show that this opinion must to a certain degree be modified.

"As the Scottish Church in the twelfth and early part of the thirteenth centuries was remodelled by English Prelates and Priests after the English pattern, it was natural that her Liturgy should be fashioned after an English type, and accordingly the use of Salisbury was adopted in every case of which we have knowledge. But the Wars of the Succession (1292—1360) and the Schism in the Papacy (1378—1424) in which Scotland and England took different sides, so alienated those countries from each other, that in the fifteenth century every departure from the English Use was popular in the Church of Scotland. France had become the mirror in which Scotland dressed herself. The Aberdeen Breviary (1509—10) more than once speaks of itself

as following the 'Scottish Use;' and in the same year we have evidence of the desire of the King of Scots 'to seclude Salisbury's Use.'

"The work now to be printed, written twenty years before that date, is an interesting monument of the divergence that had taken place in the end of fifteenth century from the Sarum Use introduced into Scotland about the end of the twelfth. Even in the most important parts, the Ordinary and the Canon, these differences are to be found, while the *Propria Sanctorum* are of course peculiar and very curious. As a matter of mere historical interest, it may be stated, that some of the Sequences preserve allusions to incidents not elsewhere recorded in the lives and acts of the chief saints and apostles of Scotland, such as S. Kentigern and S. Ternan, &c.

"The work is a folio of 246 leaves and was completed on the 22nd of February, 1491—2. It was written for the parish church of Ternan of Arbuthnot, in the diocese of S. Andrew's, by James Sybbald, the Vicar. Though the illuminations are not equal to many contemporaneous ones in England and France, the writing is handsome, justifying the reputation which Sybbald seems to have had in his day as a public scribe. Besides this work, he wrote for the same church a Psalter, completed March 4, 1482—3, and a volume of Hours. The three volumes are now in the possession of Viscount Arbuthnot. Sybbald died 22nd August, 1507.

"The price of the volume which will be a small quarto, is fixed at £1. 1s. Fine paper £3. 2s.

"No more copies will be printed, either on fine or common paper, than are subscribed for. The subscription list will be closed on the 31st July, 1857. The names of subscribers may be sent to the Rev. G. H. Forbes, Burntisland."

I may add, that on comparing the Ordinary and Canon of the Scottish Office Book, I find that where it varies from the Sarum use, it coincides very much with that which Mr. Maskell (I know not upon what authority) calls the use of Bangor. If the latter is rightly named, it suggests some curious speculations as to remaining influences of the Celtic Church, to which perhaps both may be traced.

There is a very remarkable series of interpolations in the Gloria in Excelsis in honour of the Blessed Virgin Mary, and generally there is much to interest the liturgical student.

On these grounds I hope that you will interest your readers in our proposed work, and induce them to aid us by subscribing. The style of printing is handsome, and the work must be confessed to be a valuable and curious contribution to the study of this branch of theology.

I have the honour to be,

Sir,

Your obedient servant,

ALEX. ERISC. BRECHIN.

Dundee, May 10, 1857.

MR. STREET ON GERMAN POINTED ARCHITECTURE.

A Paper read before the Oxford Architectural Society, by GEORGE EDMUND STREET, Esq.

SOME apology is necessary to the Society for venturing, as I am about to do, with but a short time before me, and in one lecture, to attempt to grapple with so large a subject as is that of Pointed Architecture in Germany. My only excuse for making such an attempt must be the vivid recollection of the journeys I have at different times made in that country, and the desire to help cordially in explaining to those who have still the journey before them, the features which characterize its architecture.

I have unfortunately been unable to hear what Mr. Parker has told you of Pointed architecture in France; but no doubt he has dilated with sufficient enthusiasm upon the exquisite art there seen, upon the skill in the disposition of the ground plans—never equalled elsewhere—upon the beauty and vigour of the sculpture, and upon the nervous manliness and at the same time delicacy of the art in nearly all the buildings of the best period, at least in the old Ile de France, in Picardy, and in Normandy. I grieve to say that I shall be able to give no such commendation to German architecture, and that, delightful as the recollections of what I have seen there are, I cannot nevertheless shut my eyes to the fact that in most respects it is entirely inferior to the development of the same style in France and England.

There are at the same time some peculiarities in the dates of old German work which are rather striking in comparison with English and French works.

You have there, first of all, a few buildings, such as the convent at Lorsch, which are said to be and perhaps are of Roman design. Then next there is an immense group of churches, of which those of Cologne and the Rhineland are the most distinguished examples, which, whilst it is entirely unlike anything in the rest of Northern Europe, has a most remarkable affinity to the Lombard churches in the north of Italy, at Pavia, Bergamo, and elsewhere. These churches date from the early part or the middle of the twelfth century and continue with but little alteration of importance down to the end of the thirteenth, when the strange spectacle is seen of a style almost completely Romanesque in its character suddenly supplanted by another style which, so far as I can see, in no way grew out of it, and which is distinguished from the first by peculiarities of a most marked kind, and by the perfect and complete form which it at once assumed. Then after this style, which again in its turn retained its hold longer than our styles ever did, and which to a late period is altered only slightly in its detail, you will find another essentially German style answering in point of date to our later Third-Pointed and to French Flamboyant. The Germans have therefore less natural growth to show in their architecture than we

have. Instead of our beautiful gradations from Romanesque to Third-Pointed in which the germ of each development is to be discovered in the antecedent work, you have there a series of breaks or gaps in the chain which it is very difficult to account for, and which make the study of the style highly interesting, and at the same time somewhat perplexing.

The question seems naturally to arise whether each of these new styles, thus wanting in evidence of natural growth one out of the other, is to be looked at as a German invention in the true sense of the word, or as the result of the sudden conversion of a slow and sluggish people to the beauties of foreign work, and then their resolute and hearty earnestness in the attempt to make the style their own by some infusion of national peculiarities.

I incline to this last opinion because I believe that no style was ever invented. Architecture has always grown gradually and systematically, and it is quite possible to imagine that Germany may have refused to follow the lead of France and England in art until their superiority was so great as to make it an absolute matter of necessity, and that then an attempt would be made to give a national character to what they had in the first place borrowed.

A slight comparison of dates of a few buildings will explain my grounds for speaking as I do of German architecture.

Of the Rhine churches the most remarkable are the work of the thirteenth century. S. Gereon at Cologne was commenced A.D. 1200 and vaulted in A.D. 1227. S. Cunibert was in building from A.D. 1205 to A.D. 1248, when it was consecrated. Naumburg has a nave of A.D. 1200. Limburg is early in the thirteenth century; and Bamberg the same; whilst Gelnhausen was in building from A.D. 1250 to A.D. 1370. Now all these churches are of such a character that were we to see them in France we should at once put them down as the work of the end of the twelfth century, and we should look for another class to fill up the period between A.D. 1200 and A.D. 1270, when Cologne was commenced or the nave of Strasburg completed. You will see how important these dates are when you consider that at the same time that S. Gereon and S. Cunibert at Cologne, the choir of Magdeburg, and Gelnhausen, were being built, Amiens cathedral, S. Denis and other churches of the same kind were rising throughout France, whilst in England Westminster and a host of other churches of late First-Pointed were built at the same time. I do not mean to say absolutely that no transitional buildings are to be found, but only that they were of extraordinary rarity and do not afford the same evidence of natural growth that our own do.

Of work really similar to our own First-Pointed I can hardly give you more than one example, and that at Lübeck in the north porch of the cathedral, where—to say the least—the paternity of the work may well be doubtful. Of a later style and almost unique in its character, is the fine church of S. Elizabeth, at Marburg, a church whose date is well known (A.D. 1235 to A.D. 1283), and which affords us one of the few German examples of a style intermediate between the work at S. Gereon and that of Cologne cathedral. This will be seen by the

sketches which I have here, in which, however, it is to be observed that the design of the nave and apsidal terminations of the choir and transepts are the early portions of the work, and that the fittings and west front date nearer the end of the century. In the still beautiful reredos I think we may see the traces of an incipient departure from the style of the earlier work, and an approach to identity with what I must consider as the inferior art of the thorough German Gothic, as it is seen in its perfection in the cathedral at Cologne.

The aisles of the nave of Magdeburg cathedral seem also to me to be vastly superior to any other German work of the date that I know, whilst the western rood-screen and some of the details of the western choir at Naumburg are also of a degree of beauty which it would be very difficult to surpass elsewhere. The aisles of Paderborn Cathedral, too, are of a peculiar but exceedingly good character. But these are, as I think, only exceptions which serve to prove the rule, and cannot in any degree be taken as evidence of the same kind of growth and gradual developement that we trace with so much interest in every church and building of the middle ages in England. It was an architecture of fits and starts and conceits, not of growth, and full therefore of the contradictions and eccentricities which such a condition necessarily involves. And now having so far paved the way by a short statement of what is really the great peculiarity of German architecture, I will go on to consider and describe the several varieties of the style rather more in detail.

And first of all, as to the ground-plan. It is a curious fact, that each national style of Pointed architecture has been distinguished by its adherence to some peculiarity of ground-plan, as well as by other distinctive features. In England, we all know how great was the love for the square east end, and how strong the desire to extend the length of the nave to a sometimes almost unreasonable extent. In France, you know how steadily the apsidal termination was adhered to, and how completely it was the rule to have an aisle and chapels round the apse, making, in some of the finer French churches, an approach to absolute perfection of effect. You know, too, how very rare the square east end was in France, and yet how equally rare was any but a square end to the transepts. In Italy, again, there are peculiarities. Either you have immense halls, wide and long beyond all other examples, and borrowed, no doubt, from the ancient basilica; or apsidal churches, in which the aisles do not extend round the apse, and a series of apsidal chapels are sometimes added to the east of the transepts.

In Germany, as I shall show, we have an equally distinct class of ground-plans. The apsidal termination, though most general, does not altogether supplant the square end; but it is remarkable, that unlike the beautiful chevets of the French churches, the German apses are rarely surrounded with aisles or chapels. They are either simply apsidal, or parallel triapsidal, or transverse triapsidal, and the main difference between early and late examples, is to be found in the introduction of that angularity which gradually became the great feature of all German work. The early apsidal terminations were all circular: as, for instance, in the Apostles' church, at Cologne; whilst in Marburg,

and later, in the little chapel of S. Werner, at Bacharach, though the transverse triapsidal plan is identical in other respects, it differs in that the apses are polygonal, instead of circular. At Bonn, the eastern apse is circular, the transeptal apse polygonal; and you may always take this as one of the certain evidences of later date, in works which may otherwise very nearly correspond.

Of parallel triapsidal churches, the church at Leach, and S. James at Ratisbon, are early examples; whilst Ratisbon cathedral, S. Catharine, Lübeck, the Marien-Kirche, at Muhlhausen, and the Wiesen-Kirche, at Söest, are examples of the same plan angularised at a later day. And you should note, that this parallel triapsidal plan is by far the most common of German plans in all ages, and is, moreover, one of which scarcely any examples exist out of Germany.

Sometimes, as in S. Nicholas, Lemgo, whilst the choir is apsidal, the east end of the aisles is square; but this is a rather rare and very bad plan. In all these varieties of arrangement, there is no comparison for a minute with the beauty of the French chevet; but it is right to observe, that there are some examples of imitation of this better type.

One of the earliest and most interesting, is the church of S. Godehard, at Hildesheim, in which we have the aisle round the apse, with three apsidal chapels, as well as apsidal chapels east of the transepts. This plan was imitated in the grand parish church of S. James, also at Hildesheim, at a much later date. The apse of Magdeburg cathedral is very much like that of S. Godehard, but of rather later date, and remarkable for the profusion of dog-tooth in its cornices. In both, it is to be observed that the small chapels round the apse, are mere excrescences, and finish with stone roofs, below the parapet of the aisle. The Marien-Kirche at Lübeck, is a later example of a chevet, whilst at Cologne cathedral, in emulation of Amiens, a plan of the best kind was adopted, and again wrought out on a smaller scale at Altenberg. There can be little doubt that it was not only in emulation but also in imitation, of a French church, that this plan was designed. Scarcely another German church is at all like it, whereas its plan was the common one in France. In the Marien-Kirche at Lübeck, where there is an aisle round the apse, it is formed in the most clumsy manner, by enlarging the chapels; whilst S. Giles, at Brunswick, illustrates another and unsuccessful plan, viz., an apse, with the surrounding aisle, but no chapels.

I believe one of the reasons for this difference between French and German plans is to be found in the very remarkable objection which the Germans always exhibited to any departure from correct orientation of any of their altars. In the French chevet, it is impossible to attend to this; and hence, in a country where the feeling was strong on the point, it would be felt to be an unsuitable form. I believe that it was so felt in England, where, to the present day, the prejudice in favour of strict orientation is stronger than in any other country in Europe.

In Germany, we have most remarkable evidence of the feeling. At Magdeburg, for example, the altars in the apse of the cathedral are all placed with their fronts facing due west, and cutting, therefore, in

the strangest way across all the main architectural lines of the building. It was for this reason that the parallel triapsidal plan was so popular.

But there is another most curious arrangement of plan, to which I must refer; that, namely, of which Laach, Bamberg, Worms, Mayence, S. Sebald Nuremberg, and Naumburg, are remarkable examples, in which both east and west ends have apsidal choirs. The object of these western choirs is not very intelligible; but in that at Naumburg, we have most curious evidence of what I have before referred to: for the original altar in the western apse faces west, and has its back, therefore, towards the nave, so that the face of the Priest at the altar would be seen by the congregation in the nave.

I ought to have observed, in speaking of some examples of apses with aisles, that even in these, the treatment was essentially German. The two churches at Nuremberg are examples which, as the aisles are of the same height as the choir, and the whole roofed over with one immense roof, present the appearance on the exterior of immense apses without aisles. And certainly there is great grandeur of effect in such a termination, though less structural truth, and less internal variety and beauty. Still, they are admirable departures from ordinary rules. The churches at Munster, S. Stephen at Vienna, Munich cathedral, Landshut, and the Wiesen-Kirche at Söest, are examples of the same kind of design. They have a very fine effect of simple unbroken height, but the absence of the triforium and clerestory is not forgiven, whilst the plan helped to develop that German extravagance of proportion in the length of the window monials which we so often have to deplore.

And here I must not forget to tell you of the cathedral at Aix-la-Chapelle, and the church of S. Gereon, at Cologne, in which the naves are circular and decagonal, of great size and grand effect, with long choirs running out to the east.

In the earlier churches western transepts are also not uncommon, as at S. Cunibert, S. Andrew, and S. Pantaleon at Cologne, S. Paul at Worms, Mayence, and many other examples; whilst towers of small size were commonly placed in the re-entering angles, between the nave, and choir, and transepts, as well as over their intersections.

Lastly, there is a plan of common occurrence, especially among smaller churches, in which the main building is a large and lofty parallelogram, with a small apse tacked on at the end, without any regard to proportion. There are two or three of these churches in Nuremberg, and many elsewhere.

I have detained you for a long time on the subject of ground-plans, but it is one of importance to the right understanding of any style of church architecture, and it was not possible therefore to pass it over.

I will now ask you to consider, a little in detail, the characteristics of the early German work. I do not intend to go thoroughly into the question of pure Romanesque work, for which I have no time. I am dealing with Pointed architecture, and must confine myself as much as possible to it only. We may take the early churches at Cologne, and along the banks of the Rhine, as examples of the kind of work which is perhaps the most interesting, and very thoroughly German in all its

characteristics. It was derived, as I have no doubt, from the churches in Lombardy, with which it has very many features absolutely identical. The churches at Pavia are beyond all question the prototypes of those at Cologne; but it is to be observed that their scale is smaller, and, their effect certainly not so fine.

S. Castor at Coblenz, at the end of the twelfth century; Andernach a little later; Zinzig, S. Gereon, and S. Cunibert, Cologne, at the beginning of the thirteenth century, give us a fairly complete evidence of the succession of styles. After these we have Limburg and Gelnhausen, taking us on to the time at which the German Complete Gothic was in other places in full perfection.

In the early churches there are many features worthy of remark:—

First, The curiously early developement of a kind of heavy cusping, of which Worms, Zinzig, Boppard, Andernach, and S. Gereon at Cologne, are good examples. It is essentially German, and I know nothing like it out of the Rhine district.

Secondly. The treatment of the apsidal terminations is very remarkable. S. Castor, at Coblenz, e.g., at the end of the twelfth century, has three stages in its apse, whereof that next the ground has a trefoiled arcade, the next is pierced with round-headed windows, whilst under the eaves is a recessed arcade and a cornice, which, in one form or other, was almost the invariable finish of these early apses. Zinzig has the same kind of apse, but it is polygonal, and each side is gabled. The eaves-cornice has a row of square sunk panels below it; and this singular feature we see reproduced very often, as at S. Gereon. The apse at Andernach is nearly identical with that at Coblenz, as also is that of Bonn. The fine cathedral at Worms has a very singular arrangement. The apse is polygonal, with the eaves-cornice, and ground arcade, as at Coblenz, but in the intermediate stage it has circular windows, filled in with quatrefoils and sexfoils. The apse and steeple of S. Martin, at Cologne, are extremely noble examples of these portions of the early German churches. Generally speaking, these early apsidal terminations are most remarkable for their similarity of design, but their external effect is, nevertheless, always striking.

The third and chief feature of the early German churches is the treatment of their steeples. They are square or octangular in plan, without buttresses, arcaded or pierced with windows pretty regularly all over their surface, and roofed in the most varied manner. You are all, no doubt, familiar with some examples of these really striking towers, and you will feel, I think, that in their whole composition they generally look too much like turrets, and are often too uniform in their height to be perfectly satisfactory. The towers were often gabled, and had square spires rising from the points of the gables; or, as in the fine example at Soëst, they had octagonal spires. This Soëst example has great interest: it is the first perfect example, so far as I know, of a long series of very remarkable steeples. At Paderborn, indeed, there is no doubt that the tower had a spire; but it is destroyed, and Soëst is therefore the more interesting. At a later date, this kind of steeple was reproduced at Lüneburg and Lübeck, in the steeples which adorn their churches.

The variety of ornamental moulding is less, I think, in Germany than in either England or France; but there are some fine examples of carving in capitals and stringcourses of early date at Naumburg and Magdeburg.

The groining of early German churches is generally simple. The lanterns, where central, are covered in with a plain kind of domical vault; and the apses have generally hemispherical groining, sometimes marked with ribs. The vaulting is first of all plain waggon vaulting, then simple quadripartite, and sometimes—especially where (as is often the case in Germany) one bay of the groining covers two bays of the nave—it is sexpartite, and generally then very much raised in the centre.

Doorways are almost invariably square-headed, under Pointed arches. In the north porch of Lübeck Cathedral, as also at Andernach, and at S. Cunibert, and again at S. Gereon, Cologne, is a very peculiar door-head, formed by two straight lines sloping to the centre at a very obtuse angle.

The windows are generally of a very simple and rude kind. There was no approach in their treatment to that delicacy which is such an especial characteristic of our English First-Pointed; and this mainly because the science of mouldings was never worked out thoroughly by the early German school. It is true that no school of architects has ever rivalled the English in this particular; and one reason, perhaps, for this is to be found in the resolute way in which foreigners resisted any modification of the square abacus, whose only fault was, no doubt, the limitation it imposed upon the outline of mouldings.

One other feature of these churches must not be forgotten, viz., the great size of their triforia. This was usual all over Europe in Romanesque buildings; but in Germany in this, as in other things, the early tradition was long adhered to, and you have nowhere else such elaborate constructional galleries as theirs. Even in works of the latest date they are found,—as, for instance, in the curious church of S. Andrew, at Frankfort, where the outer aisles are galleried all round with a triforium, the arches in front of which are about twice the height of the main arches below them. The interior of Andernach cathedral will explain how grand the treatment of this feature was in the earliest buildings.

I trust I have said enough now to show you, at any rate, the general characteristics of early German work. Its great marks of distinction from French and English work are to be seen mainly in its planning, the treatment and number of its towers and spires, and in the peculiarly Italian character of its apsidal terminations; and, as I have said, this style prevailed, with but little modification, up to the very time at which the completely developed German Middle-Pointed made its appearance.

I suppose the characteristics of this later work must be known to most of you. Cologne cathedral is in fact so completely an embodiment of nearly all the essential features of the style, and is so well known to most people that I suspect less description is required of it than of any other foreign style. It has been often said—and that by no mean authorities—that the German Middle-Pointed was identical with our own,

and indeed that this one style prevailed for a time all over Europe. The theory would be pretty if it were true: the gradual working up to the same point in various ways, and the gradual divergence of art again in different directions, would certainly be a strong ground for giving in our adhesion to this one perfect and universal style. But I confess that though there is something of a *similarity*, I have not been able to trace any thing like an identity between German and French and English work at any time. I am thankful for this because, with all its beauty, the best German Middle-Pointed style is not a great style, and has many and obvious defects. From the very first is conspicuous that *love of lines* which is so marked and so unpleasant a peculiarity in German art, and that desire to play with Geometrical figures—I know not how else to express what I mean—which in time degenerated into work as pitiful and contemptible as any of which mediæval architects were ever guilty.

I have here a large collection (which should have been larger had I had time to select all the examples which I have scattered through my sketch-books) of German window traceries, which will enable you to judge whether I am too severe in my opinion of their demerits. And you may observe, by the way, that whilst in the earlier styles we have very many points for consideration in studying the characteristics of the style, in this work there is a sacrifice of almost everything else to the desire to introduce in every direction specimens of new and ingenious combinations of tracery. The windows at Paderborn are some of the finest and purest examples of early tracery. They are genuine and noble examples, and quite free from any tinge of the faults of later examples, and worthy of comparison with the best of our own early traceries. The mouldings of these windows are simple, but composed mainly of a succession of bold rolls, and so entirely free from any *lininess*. In the cupola of S. Gereon at Cologne, and a little later in its sacristy are also some good early traceries, whilst most of the windows at Marburg are also examples of the same character. So too are the traceries in one of the Brunswick west fronts, and in the apse of the church of S. Giles in the same city. From these look to the windows of S. Mary, Lemgo, and you have the commencement of the new style, though these are fine windows, boldly and simply conceived and carried out. Next to these come the marvellous series of traceries in Minden cathedral; a series, I suppose, quite unmatched for variety, and indeed, I must own, for a certain grandeur of effect, by those in any church in Europe. You will be struck, I think, by the curious desire for variety of arrangement which these traceries evidence. They are a series of aisle windows, placed side by side in a cathedral church of very modest pretensions. S. Martin in the same town has a great variety of traceries of a later type—good examples of the kind of tracery which henceforward is to be found for a long time predominant throughout nearly the whole of Germany, in which, whilst one admires and wonders at the ingenuity which has devised so many combinations of spherical triangles and circles, one is tempted to think that the men who excelled in this sort of work would have been admirably fitted for designing children's

toys and puzzles, but had much better have been kept away from church windows. Among the other sketches of traceries, those from Ratisbon are of the best kind. Whilst those from the cloister at Constance (essentially German work) are almost as interesting as the Paderborn examples in their ingenious variety of form. They show too, occasionally, a tendency to ogee lines in the tracery, which leads me to say a few words on the curious fact, that whereas in England the ogee line was always seen in the later Middle-Pointed work, this was by no means the case in Germany. The tracery in the staircase to the Rath-haus at Ratisbon, though of late date, is noticeable for the almost entire absence of any but pure Geometrical figures, but then these are thrown about in a confused and irregular manner, and are entirely wanting in due subordination of parts. When, however, the ogee line does show itself in German work, it is always a certain evidence of debasement.

But to leave the question of traceries and to justify my denial of the virtues of German Pointed architecture, let me ask you to compare the effect of French and German work side by side in some of these most valuable evidences of facts which photography so liberally affords us. You have here side by side a west door from Amiens and from Cologne; and again here, some door-jamb sculpture from Amiens between similar works from Strasburg. Now striking as these German examples are, do you not see how entirely the Germans sacrifice all nobility and simplicity of expression, all that we call repose, to the vain desire to arrest attention by some tricky arrangement of a drapery and some quaint speckiness or liness of detail?

The German love of tracery is evidenced by the fondness for such spires as that of Freiburg, which, striking as it is, is not altogether a legitimate kind of thing, and is certainly inferior in its effect to the much simpler spires of which we are so justly proud.

I can only say a few words as to the plans of German Complete Gothic, and this only to repeat what I have before said as to the extent to which they contrived to build on the same plans as in earlier days. The parallel and transverse triapsidal plans were as popular in Germany in the fourteenth and fifteenth centuries as they were in the twelfth and thirteenth, of which the little chapel in the castle at Marburg is a curious example. It is apsidal at the east and west ends, and the bay between has the window-splay so contrived as to make another apse north and south. It was in detail more than in plan that the later architects developed.

But I feel that time will not allow me to go into the features of the style with more minuteness, or to do more than direct your attention to the strange eccentricity which characterizes the last phase of German Gothic, of which the design for the spire of Ulm (never carried out) is one of the most curious examples. In the short time that still remains to me, I would rather prefer to call your attention to the local peculiarities which you will meet with in different districts of this great country—a part of my subject which would, if I had time for it, be of more value perhaps to those who are going to explore German churches for themselves than any other.

I have said so much about the churches of Cologne and the Rhine, that I need say no more than that they are very much a class by themselves. You have there the best specimens of early churches; whilst in Cologne cathedral, in Altenberg abbey, in the church of the Minorites at Cologne—an admirable example—in the very interesting church at Oberwesel, and in S. Werner at Bacharach, a church at Andernach, and Frankfort cathedral, you have a series of examples within a short distance of each other of the best complete German Gothic.

Then leaving this district and going in a north-easterly direction, you will find a series of towns full of local peculiarities, quite unlike those of the Rhine, Münster, for instance, with its churches of great height and without distinction between nave and aisles; or Soëst, where the beautiful Wiesen-kirche affords one of the finest evidences of what Germans could do in their palmiest days: whilst in the other churches in the same little known city you would see examples of Romanesque of the most grand kind in the remarkable steeple of the cathedral, and of a very curious kind in the low groined entrances which support a continuation of the triforia round the west end of the naves. In towns like these, and Paderborn, Lemgo, Herford, Minden, and Hildesheim, you will find a rich store of architectural matter; and then if you will venture so far, you will find at Lüneburg, and Lübeck, and Ratzeburg, abundant examples (as I have once before explained in this room) of the German mode of building in brick developed in a group of churches quite unlike any others in Germany, and most interesting in every point of view. Then again there are those curious churches at Brunswick, and Halberstadt, Magdeburg, and Burg, whose west fronts, contrived apparently solely for the sake of obtaining space for the display of immense window traceries, are so completely local and so thoroughly, I suppose I may say, an invention! Here too you will see the churches almost invariably with gabled aisles,—sometimes, as in the cathedral at Lemgo, so gabled at the sides that one doubts which is the side and which the end, and sometimes, as in a church at Brunswick, filled with tracery and paneling of extreme beauty. Then again at Halberstadt, Erfurt, Naumburg, and Marburg, you may see some of the most excellent work in all Germany of the best period. And if you go further south, to where Nuremberg takes you back in almost all externals to the sixteenth century, or where Ratisbon to the thirteenth, you will find yourselves again in the neighbourhood of brick churches, at Landshut and Munich: and lastly at Freiburg you may see one of the very best of German churches, eclipsed though it undoubtedly is by the unequalled (in Germany) nave of the thoroughly German cathedral of Strasburg.

I can but give you a hurried list of names, but not without a warm commendation to you to go and see for yourselves how very much is to be learnt in all these churches, not only in architectural matters, but even much more in ecclesiological. Germany is the one part of Europe in which the furniture of the Middle Ages still remains. There where in Protestant Nuremberg every altar still stands with its white cloth, and candles, and crucifix; where the great rood still hangs aloft in the churches; where in one church, as at Brandenburg, one may see some

thirty or forty mediæval vestments still hanging untouched in their old presses ; where you may see screens of every date, from Early Romanesque to the latest Pointed ; where coronæ, and all kinds of metal furniture and ancient stall work of a date far earlier than any other country in Europe can show are still preserved ; where, as in the choirs of Halberstadt and Hildesheim, the old illuminated office books still rest upon the old choir desks ; where hangings of quaint and gorgeous patterns still hang round the choirs, and where triptychs and carved retables are so common that one forgets to take note of them ;—there it is, I say, that you must go if you would wish to study and to understand fully the ecclesiology of the Middle Ages. It is indeed a country full of the most wonderful interest to the ecclesiologist in all ways, and I am anxious to say that though I have been asked by your committee to give a second paper on Italian architecture, I feel very strongly that I should be doing their work much better by telling you somewhat of all those things to which I have just referred. In the first place, I have said my say on Italy, and have nothing new to tell you ; and secondly, I have been obliged to avoid saying one word either on the furniture or glass of German churches, or on the domestic architecture in which the country is so rich,—and on all these points I should be only too glad at some future day to give you some notes of what I have seen.

THE COMPETITION FOR GOVERNMENT OFFICES IN WESTMINSTER HALL.

WE congratulate ourselves when we see the vast number, and the ill arrangement, of the designs that now crowd Westminster Hall, that it is not within our province to attempt a minute examination of the collection. But we are sufficiently interested in the result of the competition, in many points of view, to make it worth while to express an opinion on more than one subject connected with this important exhibition.

First of all, without going into the details of the published conditions of the competition,—with respect to which, as also in many other particulars, we desire to express our full concurrence with our contemporary, the *Saturday Review*,—we must protest strongly against the shortness of the time allowed for the preparation of the drawings, against the great delay in the nomination of the judges, and (we regret to say,) against the constitution of the jury as finally selected. Without meaning to insinuate the least suspicion against the perfect fairness with which these gentlemen will perform the task allotted to them, and without laying much stress on the most damaging circumstance that has been brought to light, viz. that the Duke of Buccleugh is personally interested in a particular arrangement of the site, or on the assertion that Mr. Burn is his Grace's ordinary architect, we take our stand on the broad ground that it is worse than absurd, in an architec-

tural competition, to have no stronger professional assessor than the gentleman selected, and no architectural amateur at all among the judges. We do not mean for a moment to dispute the fitness of representing practical and official knowledge by Lord Eversley, or history and archæology by Lord Stanhope, or the painter's estimate of architecture by Mr. David Roberts. All these eminent persons deserve their place on the commission; and Mr. Brunel is unexceptionable as an engineer, while Mr. Stirling, as a practical lover of the fine arts, will bring an educated æsthetical taste to bear on the decision. But we think that the jury ought to have been more numerous, and to have embraced additional elements of strength. Many English architects of first-rate eminence are understood to have held aloof from the competition, who might have been associated with Mr. Burn with much greater chance of satisfying the anxious candidates. And the large and intelligent class of architecturalists, not merely in our own favourite domain of the Pointed style, but such accomplished amateurs as "Athenian" Aberdeen, are excluded altogether. We feel very strongly that a grievous blunder has been committed in these arrangements; and it is the more inexcusable, in that the present minister of Works was repeatedly warned by the press of the state of public opinion on the matter. We hope sincerely that the decision of the jury will be such as will carry along with it the general verdict; but we cannot say we envy them their task.

An inspection of the competing designs in Westminster Hall did not so much impress us with a sense of architectural progress, as it seems to have done many of our contemporaries. We do not of course pretend that our sympathies were unengaged in favour of our own English style; but we were prepared to find that superhuman efforts had been made by some of the rival school, such as would excuse, if not justify, the selection of some design in the Classical style. In this, however, we are agreeably disappointed. The classical designs, though numerous, do not seem to us to be on the whole at all conspicuous for merit; and the purely Greek or Roman architecture finds but few followers. There are, indeed, not a few designs of unutterable ugliness and meanness in every variety of the modified "Pagan;" but the majority are in various forms of compromise. The style of the Tuileries in particular finds numerous followers; and the bastard architecture of the existing Treasury is made by some, (e.g. Nos. 177, 99,) not unnaturally, the *motif* of the new buildings to match. Nothing can be more prosaic than many of the designs; and the worn-out commonplaces of the Classical styles are reproduced with scarcely an attempt at recombination. One competitor, (No. 42,) reproduces the Great Western Hotel on a vast scale. Another, (No. 141,) with no fear of the ludicrous, dwarfs the Victoria Tower by a prodigious edifice in many stages, simulating a Pointed type in nondescript detail. Some artists offer us an exaggerated club-house; others dream of a chateau-like edifice. Towers and spires make their appearance in all styles, without any definite reason; and scarcely more than one or two designs have hit upon the most sensible plan of a huge ventilating shaft or chimney, common to the whole pile. Of climatic adaptation there is little or none in the

wilderness of Classical designs; and too many even of the Pointed drawings forget or conceal the chimneys altogether. Several Classical designs, not without merit, as being grandiose, for example No. 7, show no roofs at all; and the lowness of many of the classical façades is most remarkable. No. 50, although a Classical design, seems to show some originality; and No. 64 deserves notice for a stately dome, with a columnar tympanum. No. 146 is another Classical design, noticeable for some grandeur of conception. No. 137, on the other hand, is a monstrosity; and No. 112 is a nightmare for its gigantic extent of mediocrity. No. 94 is a meritorious design in the Renaissance style. No. 99 is a clever conception, based on the data of the present Treasury:—but may we be delivered from such acres of non-descript architecture!

The foreign designs are for the most part easily distinguishable, and unfortunately none of them are of high merit. Those of them that are below the average are bad indeed. No. 207, a German drawing, is a preposterous vision; and No. 134 is a strange mass of incongruities.

The Pointed designs are less numerous than we expected; and not a few of them are but mediocre. No. 9 is a miserably bald Perpendicular design. No. 54 is of the College type, but exaggerated. No. 24 wants height and dignity of plan; it is a Late-Pointed mansion, which has been enlarged indefinitely, and glorified with turrets and ornamentation. No. 32 does not deserve more than a second class, and its panelled truncated spires are but feebly designed. No. 151 is in a tame Perpendicular style; and No. 169 is somewhat similar, but with a soupçon of the Tuileries added. No. 127, again, is a Pointed translation of the Tuileries, without any particular success. No. 100 is a meagre college, bristling with pinnacles and spirelets. No. 193 grafts a Belgian Hôtel de Ville on an English college. No. 106 does injustice to its author by its supremely ugly 'getting out.' There are good points in it, not happily combined, and the real greatness of the contemplated work has been forgotten. No. 35 is of a higher order: a massive and stately Venetian thought, elaborately worked out with emblematic sculpture and polychromatic decoration. The treatment of a staircase here deserves great praise, and the whole design will go into the first class. We may say the same of No. 140,—a very excellent design in Italianizing Pointed. Here we observe much originality and power, great knowledge of detail, a judicious employment of polychrome and statuary, and general excellence of effect in its spires, gables, and cornices. Still better are the two last designs which we shall notice, Nos. 116 and 129, the authorship of which is no secret, and between which we should not find it very easy to choose. The latter, though uninviting in its drawing, grows much upon one when it is thoroughly examined. The vast roof, though not only legitimate but necessary for the style and the building, is almost exaggerated. The principle of the design is doubtless the right one; viz. the laying down a convenient ground-plan, and making that the law to which all the rest must yield; and the idea is very ably worked out. Some of the details of this design, the arcades and tower for example, are lovely. The other design (116) is most exquisitely drawn and

finished; and is a marvel of beautiful detail of every kind—in its roofs, cornices, carvings, and fittings. A beautiful feature is gained in an open screen, connecting two parts of the building; and we cannot sufficiently praise the arcade and the numerous characteristic towers. Every part deserves the most careful examination; and our only fear is that the regularity of a Classical plan has somewhat cramped the freedom of design.

We have not entered upon the engineering question of the new laying-out of the whole *quartier* of Westminster. A vigorous pamphlet has just made its appearance, by our chairman of committees,¹ in which this interesting subject is discussed very fully, and in the general conclusions of which we are able to agree thoroughly. We are persuaded that the extension of S. James's Park to the river is quite indispensable, if the nation is disposed to make the best use of opportunities which may never occur again. Mr. Beresford-Hope pleads earnestly for the concentration of the Public Offices in one Palace of Administration; which accordingly must be a pile of considerable height, in order to economize space and to minimize the incidental expenses of housekeeping, attendance, fuel, sewerage, and the like. And he argues skilfully in favour of the present Parade being chosen for their site, in order to allow the ground intervening between that situation and the Palace and Abbey of Westminster, to be made a 'river-side park,' extending from the present series of parks to the quayed and purified Thames. This is undoubtedly a vision of the grandest architectural and picturesque combinations, and we warmly recommend our readers to peruse this striking pamphlet. Mr. Beresford-Hope agrees also, (as we need scarcely observe,) with the energetic pamphlet lately published anonymously, at Cambridge,² in advocating the Pointed style for the new Palace. His remarks on this point, especially his defence of the style as being not necessarily more expensive than any other, are especially valuable: and so are his suggestions as to the architectural modifications required in his proposed "Neo-Gothic" by modern necessities, or present advantages of material, such as are to be found in our possible use of iron, glass, marble, and especially the glazed and coloured porcelain of the Staffordshire Potteries. We must make room for a paragraph in which he sums up his demands.

"In fine," (he says,) "my position is generally—(1) That the Gothic of London of the nineteenth century, must be Gothic in which internal iron, and external enamelled tile, play their parts. (2) That such Gothic will be alike economical in proportion to its effect, and effective in proportion to its cost. And *particularly*, (3) That the laws of unity of design demand that the new Palace of Administration should be in Gothic, standing, as it will stand, side by side with the Abbey and Westminster Hall."—P. 24.

The last point is indeed one of the most pressing interest and im-

¹ Public Offices and Metropolitan Improvements, by Alex. James B. Beresford-Hope, Esq., M.P. London: Ridgway. 1857.

² The New Palaces of Administration: an Earnest Appeal to the Competitors, the Public, and the Committee. By a Cambridge Man. Cambridge: Macmillan.

portance; and we hope that all who feel with us that it will be not only a reactionary step, but a most ridiculous æsthetic blunder, to erect a Classical pile in face of the glorious group of Pointed buildings that makes the glory of Westminster, will make their opinions loudly known before the jury has time to make a fatal choice the other way. Our own Society has already spoken strongly on the subject, in its annual report; and we rejoice to hear that the Oxford Architectural Society has memorialized the Commission in favour of the Pointed style. We append this document in a note,¹ and shall be glad to hear that other architectural bodies have followed these examples. There are other points, such as the retention of S. Margaret's church, upon which our often expressed opinion is unaltered, and to which we shall probably have occasion to recur, when the decision of the Commission has been made public.

¹ "The Oxford Architectural Society respectfully submit to the Commissioners appointed to adjudicate on the Designs sent in for the new Government Buildings, the following considerations:

"They have heard in various quarters a rumour, that it is understood to be most improbable that any Gothic design will be approved; and further, that this conclusion has been arrived at in consequence of various supposed defects or disadvantages belonging to the new Houses of Parliament, which are esteemed to be a test of the applicability, or the contrary, of Gothic Architecture to edifices for civil purposes.

"The Society cannot believe that any such conclusion has been come to; and with the supposed ground of such conclusion they certainly are not called upon to deal. But as such rumours are rife, they feel justified in stating thus publicly what they feel sure are the sentiments of very numerous cultivated persons and competent judges in this kingdom.

"First, as to any presumed failure in Gothic as a national style,—it has in no respect failed more than the so-called Classical buildings; they believe they might say with truth, it has not failed as much.

"Secondly, to no branch of architectural design has so much attention been paid, and especially within the last few years, by British architects, as the various forms of Gothic.

"Thirdly, if there be any style peculiarly national, Gothic has the highest claims to be that style.

"Fourthly, it cannot for a moment be doubted that of all architectural modes, Gothic is by skilful persons most readily adapted to every conceivable want,—civil, domestic, or ecclesiastical; and it only fails in expressive and beautiful adaptation when treated by unskilful minds.

"Fifthly, inasmuch as Gothic is the style which perhaps of all others has the most fostered, in Christian epochs, the arts of design, both in form and colour, it must be most injudicious, without strong reason, to set it aside, when the successful practice of these arts is once more dawning upon British workmen.

"Sixthly, the Society express no opinion as to whether, in the present competition, any Designs sent in do or do not come up to the standard which those acquainted with Gothic in both its Northern and Southern types acknowledge to be worthy of great architects; but even if they fell short of it, they would respectfully suggest that the British public and the profession of architects would prefer a further delay, and a new competition, to a decision which must practically act as a serious, if not a fatal, blow to the progress of a development hitherto unprecedented, but certainly existing, towards a revival of forms of Gothic at once admirable and national, and in all ways fitted to every possible want of private residence or public offices."

THE ART-TREASURES EXHIBITION AT MANCHESTER.

DIFFERING as it does from preceding Exhibitions, in that it is confined almost exclusively to the Art of the past, and does not attempt to illustrate our present advancement or future prospects, the Manchester Collection, while falling within the scope of this Journal, does so in an indirect way. In other Exhibitions we have had to study results; here we have to marshal precedents, so as hereafter to draw our own results from them. This we do not feel compelled to do in a hurry, but we should be unwilling to allow this number to appear without recording our great admiration of the intelligence and public spirit which have provided the great capital of manufacturing industry with so rich a feast of art, and our earnest hope that our readers will endeavour to profit by the study of so many masterpieces of every department of design. The collection may be divided into the following sections:—Painting, ancient and modern; British Historical Portraits; Water-Colours; Engravings; Sculpture; and a vast array of beautiful objects of Ornamental Art. The collection of ivories, enamels, gold and silver work, glass manufacture, porcelain, china, majolica, bronzes, and terra cotta, is perhaps unrivalled; and there are also specimens of arms and armour, furniture, bookbinding, tapestry, embroidery, and lace-work. We do not mean to say that all the specimens, or all the departments, are of equal merit or usefulness; but it is superfluous to remark, that the intelligent artist or critic will find much to learn in a collection so varied and so excellent of its kind. So that we repeat our exhortation to our readers to visit, and study carefully, the Crystal Palace at Manchester, while we reserve for a later number the results to which an inspection leads us.

ARCHITECTURAL ROOM AT THE ROYAL ACADEMY, 1857.

THE architectural department of the Royal Academy this year is of more than usual ecclesiological value, and yet we have less to say of it than on most former occasions. The reason is that it owes most of its chief attractions to the designs of buildings which we have already fully described. For example: the Constantinople competition is represented by a coloured exterior of Mr. Burges's church (1009), drawn and exhibited by Mr. Cole, and by a coloured exterior and interior of that of Mr. Street (1012 and 1132): also by the exterior and interior of Mr. Conybeare's *not* prize design; this latter being incorrectly interchanged in the catalogue with the interior of his church at Bombay (1023), a very pardonable mistake, considering that the main difference between the one design and the other consists merely in the one being apsidal and the other square-ended. Lille also is represented not only by a coloured exterior (1010) and interior (1015) of Mr. Street's de-

sign, but by a highly elaborated exterior of Mr. Pedley's church, which received honourable mention (1092), and by an interior, pencilled in his well known style, of Mr. Bruce Allen's gaunt production (1057). Mr. Street enjoys the extraordinary good fortune of his two drawings of the Lille church and his exterior of that for Constantinople being hung consecutively. Mr. Scott shows his monumental column to Sir C. Hotham (1111), while a perspective sketch (with a plan affixed) of Mr. Carpenter's and Mr. Slater's cluster of buildings at Burntisland (1101) looks all the more picturesque and grand from the effective style in which it is drawn without the trickery of colour. We have already described Mr. Teulon's first design for All Saints', Hastings, and his little church at Burringham, as well as Mr. Norton's at High-bridge. Mr. Norton likewise exhibits his church of Frampton Cotterill. Mr. Ferrey's Cambridge Asylum (1008), is a simple building of red brick and stone, in conventional Pointed, with a Middle-Pointed chapel, of nave and chancel, not however exhibiting much originality of treatment.

Of works for the first time exhibited, the most remarkable without question is Mr. Scott's Townhall at Halifax, of which a general exterior (1073) and an interior of the Hall itself (1067), are given. The latter, which is externally the chief feature, comprises two stories of windows with balconies, four on each side of the entrance of three lights below, and two above. The entrance is by an open porch with a trefoiled arch on each side, repeated above, so as to show a large balcony, and rising into a square tower, having a spire-like roof hipped into an octagon, from which rises an octagonal *flèche*. The whole detail exhibits that mezzo termine of southern and northern Pointed in which Mr. Scott is so successful. Internally the Hall has a coved ceiling, with ornamented trusses: the supporting responds coming down to the floor in two stories, the lower shafts being clustered of three, and the upper single. We think that the room would gain in height and dignity, if these were made of a single story. The accessory buildings stand behind and are duly subordinated.

We trust that the Chapter of Lichfield will not adopt the reredos offered by Mr. Smirke (1083). A more unmeaning row of bristling niches, in bad Perpendicular, than the upper portion, we never saw, destitute alike of beauty and of convenience; while the mouldings of the basement are drawn in obvious forgetfulness that the use of a reredos is to have an altar placed against it. Indeed, the one only thing for which Mr. Smirke provides is the triple set of tables, to make room for which the three central niches are hoisted upwards. It would be a pitiful conclusion of the nobly undertaken restoration of Lichfield cathedral, if this unsatisfactory composition were placed in it, to provoke continual comparison with the exquisite reredos of Ely.

Mr. James' memorial chapel at Malaga, (1029,) is a small Middle-Pointed building, comprising nave and chancel of the same span, with a large stone *flèche* over the chancel-arch, which crops out with apparent stonework. There are two two-light west windows. There seems no attempt to give any character of Southern Pointed to the building. Mr. James also shows a Middle-Pointed Independent

meeting-house at Cheshunt (1037). The interior of Mr. Boyce's S. John's Church, at Barnsley, (1036,) is banded in different coloured bricks. The style is very early Pointed, with square abaci. We do not like the broad central band of colour on the circular columns. The plan seems the usual one of nave, aisles, and chancel. Mr. Armstrong's proposed church for Teddington, Middlesex, (1046 and 1079,) displays an apse encircled with gabled chapels. With how many altars is Teddington church to be provided? The remaining features of the church are in correspondence with this absurdity. Mr. Bell's Little Dalby Hall (1048) is a picturesque accommodation of Middle-Pointed to modern wants. Mr. W. Webb's proposed new church at Hornsey (1049) is an over-done Middle-Pointed cruciform structure, with a peculiarly dumpy side-steeple. Mr. Darbyshire's Hackney New Chapel affects Pointed (1065). Among Mr. C. F. Hayward's designs for public offices is a singularly infelicitous attempt at modernised Pointed (1071). Why are these here, and not in Westminster Hall? Mr. J. P. Jones' Town Hall at Cork, is a simple conception in civic Gothic (1090). We cannot say much for the country houses in Pointed which are respectively shown by Mr. R. K. Penson (1084) and Mr. T. M. Penson (1093). Mr. H. R. Newton's proposed Eton memorial of the late war is a debased repetition of Chichester Cross (1106). Mr. Powell's design for filling the west window of Beverley Minster with painted glass (1133) exhibits careful study; but we are sorry to see that he falls into the practice of extending his groups in contempt of the mullions. The late date of the window is hardly a cause for this *non imitabile* practice. We have passed over intentionally Mr. A. Smith's clumsy and ignorant "interior of an old abbey church in Herefordshire in the olden time."

APHORISMS RESPECTING CHRISTIAN ART.

*(From the German of Reichensperger, continued from Vol. XVII.
p. 367.)*

THE opposite of the genuine and right thing is scarcely so dangerous as its distortion.

Our diseased times cannot be cured with writing-ink or printing-ink : needs are wanted.

Our philosophers abstract the flesh of things from their bones, and then throw the latter at one another's heads.

Everything noble loses its aroma, as soon as men choose to restrict it to an unchangeable form.

In art also, (as in politics,) everything depends upon bringing again into currency the true notion of freedom.

Where fashion rules, art keeps away.

None but an eminent man can be an eminent artist.

Life and individuality are the first essentials for artistic training. In these days mechanical facility alone is produced, because training begins with the abstract, instead of the concrete. Imitation wears away all independent, creative power.

A desire for the beautiful must be awakened, before we proceed to satisfy it. Without hunger there is no digestion. The Laocoon and the Apollo Belvidere should come last in the series: let the characteristic, not the beautiful, be the first task.

If from the first we only aim at producing something faultless, we shall never arrive at an individual development.

One ought to give each stomach only what it can assimilate. Our method of training is based upon the supposition of a normal stomach.

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held on April 2nd, 1857, and attended by Mr. Beresford Hope, M.P. (in the chair), Mr. Chambers, Mr. Dickinson, Mr. France, the Rev. S. S. Greatheed, the Rev. T. Helmore, the Rev. G. H. Hodson, the Rev. H. L. Jenner, the Rev. J. M. Neale, the Rev. W. Scott, and the Rev. B. Webb. Thomas Underwood, Esq., of 16, Bedford Place, was elected an ordinary member. The attention of the committee was called to No. 94 of the Parliamentary Papers of the last Session, containing the resolution of the Master of the Rolls to publish historical documents of the ante-Reformation period. It was agreed to hold the ensuing anniversary at the Architectural Museum; and the days for the meetings of the Motett Choir were arranged. The details of the competition for the church at Bern, for which twenty-three drawings have been sent in, were communicated to the committee. Mr. Street met the committee, and exhibited his designs for an English chapel at Bern; for schools at Burton-on-Trent, and Middleton Cheney, Northamptonshire; for the restoration of Hagley church; and for small new churches at Watchfield, Berkshire, and Frisby, Lincolnshire. Mr. Slater met the committee, and exhibited his designs for the restoration of S. Andrew, South Shoebury, and for new schools at Southchurch, both in Essex; he also showed a drawing of the interior of S. Bartholomew's, Smithfield, as restored, in which, in compliance with the committee's suggestion, he had dispensed with tie-beams. Mr. Burges met the committee, and after some conversation on the *Annales Archéologiques* and the new *Revue de l'Art Chrétien*, discussed his paper on the Paganism of the Middle Ages, which he agreed to read at the anniversary meeting. The committee, after requesting the officers to report upon the Manchester Art Treasures Exhibition, examined Mr. Clayton's drawings for the large south transept window in Chichester Cathedral; and also his cartoons for some memorial windows at Sydney, the glass of which is to be executed at the private works at Mells. The committee also inspected the de-

signs by Mr. Clarke, for new schools at Banstead, Surrey, and for a churchyard cross at Ardington, Berkshire; and also Mr. St. Aubyn's designs for the new church of S. John Baptist, Enfield, Middlesex; for a school and school-house at Peterchurch, Herefordshire, and for the restoration of S. Mary, Cusop, in the same county. The committee also examined a service of church-plate by Mr. Keith, intended for Cape Town, and a green altar-cloth for Aberporth church, worked, at a very trifling cost, by the 'Ladies' Embroidery Association.' Letters were read from the Rev. C. E. Birch, with reference to some mural paintings discovered at Wiston, Essex; from Mr. Place; from the Rev. H. T. Ellacombe; from Mr. Vose Pickett; and from Mr. G. J. R. Gordon. Letters were also read from the Oxford Architectural Society, with reference to a proposed congress of Architectural Societies at Oxford, in Commemoration week. The subject of the Judgment of the Judicial Committee of the Privy Council in the matter of the Knightsbridge churches was discussed, in various aspects; and the increase of thefts of monumental brasses was noticed. It was mentioned that the Society's placard of "Advice to Bell-ringers" was out of print; and a photograph of Mr. Digby Wyatt's design for the Post Office at Calcutta was exhibited.

A Committee Meeting was held on May 12, 1857; present, Mr. Beresford Hope, M.P. in the chair, Mr. Dickinson, Mr. Forbes, the Rev. S. S. Greathed, the Rev. T. Helmore, the Rev. H. L. Jenner, Mr. T. Gambier Parry, the Rev. W. Scott, and the Rev. B. Webb. The auditors, A. S. Eddis, Esq., and M. H. Jenner, Esq., also attended the meeting. The Annual Report, and also the Music Report for the year were read and agreed to. It was decided that the Chairman and Mr. Dickinson should write to the Bishop of Montreal with reference to his proposed rebuilding of his cathedral. The Lectures on Pointed Architecture, delivered at the Royal Academy, by Mr. G. G. Scott, A.R.A. were considered. It was agreed to request Lord Powis to become a Vice-President of the society. It was resolved to contribute £5 to the Knightsbridge Churches Defence Fund. Mr. Burges met the committee. Mr. S. S. Teulon's designs for Holy Trinity, Hastings, with an altered site, were examined: and also his drawings for a church, parsonage, and school at Agar Town; for a church and village club-room at Wimbledon, and for the restoration of Sandringham church, Norfolk. Mr. Teulon invited the committee to inspect the mosaic pulpit for Angmering church. The committee also inspected Mr. Clarke's design for an inexpensive church in iron and brick for Bishop's Stortford, Essex; and Mr. Slater's designs for the rebuilding and enlargement of S. John's House, Sherborne; for the restoration of Ovingham chancel; and for a new parsonage at Stapleford, Wiltshire. After settling other routine business for the Anniversary Meeting, the committee adjourned.

THE Anniversary Meeting of this Society was held on Wednesday evening, May, 13, by the kind permission of the Directors of the Department of Science and Art, in the Board Room adjacent to the Architectural Museum, in Cromwell Road, South Kensington.

The chair was taken by the Ven. Archdeacon of Bristol, President of the society; and among those present were Sir S. R. Glynnne, Bart., one of the Vice-Presidents; A. J. B. Beresford Hope, Esq., M.P., Lord R. Cecil, M.P., Sir John Harington, Bart., the Revs. S. S. Greatheed, T. Helmore, H. L. Jenner, W. H. Lyall, A. W. Mason, W. Scott, and B. Webb, and C. B. Allen, Esq., G. F. Bodley, Esq., R. Brandon, Esq., W. Burges, Esq., J. D. Chambers, Esq., J. Clarke, Esq., F. H. Dickinson, Esq., J. Norton, Esq., H. Parnell, Esq., T. Gambier Parry, Esq., G. G. Scott, Esq., A.R.A., W. Slater, Esq., J. P. St. Aubyn, Esq., G. E. Street, Esq., S. S. Teulon, Esq., G. Truefitt, Esq., W. White, Esq., and R. J. Withers, Esq.

The following report was then read by the Rev. B. Webb, the secretary.

"The Eighteenth Annual Report of the Committee of the Ecclesiological Society is, as in former years, a record of ecclesiological progress. The past twelvemonth has witnessed the steady growth of the principles, for the advancement of which we are associated: and, at the present period of the revival, any more rapid developement is neither to be expected nor desired.

"The *Ecclesiologist*, the organ of the society, has appeared at its regular intervals through the year; and the abundance of matter, and the expressed wishes of not a few of its readers, have made it a matter of question whether the publication of our journal might not with advantage be made monthly. But the committee do not advise a more frequent issue; and they regret that they are still unable to carry out their long-entertained wish of furnishing the *Ecclesiologist* gratuitously to all members of the society.

"The pages of the *Ecclesiologist* have been favoured during the last year with communications from two distinguished foreign ecclesiologists, —M. Reichensperger and M. Lassus. The former discussed a proposal of Herr Zwirner for substituting a flèche of iron on the intersection of Cologne Cathedral for the originally intended stone spire, as also his substitution of iron for wood in the roof; and he further begged for some suggestions as to the iconography of the cathedral, which were offered by Mr. Burges in a very valuable paper. M. Lassus, in defence of the motto under which he competed for the Cathedral of Lille, has held a friendly controversy with our treasurer, the Rev. S. S. Greatheed, on the subject of Eclecticism in art.

"The *Dietsche Warende*, conducted by M. Alberdingk Thijm, has been noticed in our pages, as also the *Kölner Domblatt*, and the *Organ für Christliche Kunst*, emanating from Cologne, and also the new-established *Revue de l'Art Chrétien*, published at Paris,—not to mention our constant attention to the *Annales Archéologiques*.

"Our thanks are due to the contributors of the papers on 'Restoration and Desecration in Belgium,' on the Lille and Constantinople

Competitions, on the 'Restoration of St. Alban's Abbey,' on 'Glass Painting,' on 'Symbolism,' (which gave rise to a series of most elaborate and conclusive articles on the subject of the 'Appropriation of Colours in Ancient Art,') and on 'Trondjhem Cathedral.' To Mr. Burges we owe the permission to reprint a valuable paper on 'Lead work;' to Mr. Chambers an important Inventory of the church ornaments of S. Paul's Cathedral in the second year of King Edward VI.; to the Rev. P. Freeman a paper on the 'Causes of Sublimity and Beauty in Cathedral Architecture;' and to Mr. Street a suggestive letter on 'Pointing, and Modern Masonry.' The series entitled *Sequentiæ Ineditæ* has been continued, and has elicited communications from valued friends in Scotland and America; and the letters on the 'Theory of the Prayer-Book' have been responded to by a reply—as yet unanswered—from an anonymous but able correspondent. In the course of last autumn, the committee printed, and sent by post to each member, a revised List of Members, together with the Laws of the Society, and the last annual Report. The notation of Part II. of the Hymnal Noted has been published, and the concluding harmonies will ere long be ready, and the whole work be completed.

"The committee have received during the year reports or communications from the Oxford Architectural Society, the Exeter, Lincolnshire, and Worcestershire Diocesan Architectural Societies, the Northampton and Leicestershire Societies, and the London and Middlesex, and the Surrey, Archæological Associations. They have not only to thank the Directors of the Department of Science and Art, and the council of the Architectural Museum, for allowing us to meet here this evening, but they have to congratulate the latter most excellent institution on having moved from its picturesque but inconvenient quarters to the present more suitable locality.

"A deputation of the committee met the S. Alban's Architectural Society in June last, at S. Alban's, where delegates from many of the allied societies attended. An invitation to a similar congress at Oxford in Commemoration week of this year, has been received from the committee of the Oxford Architectural Society.

"The committee continue to receive invitations from many places, to which they regret their inability to send deputations. Nothing would be more desirable than that it were in our power to pay personal visits to various ecclesiological works which deserve an especial critical notice.

"Before passing to more general matters, it may be mentioned that, during the past year, the Rev. T. Helmore resigned his office as Honorary Secretary for Music, to which the Rev. H. L. Jenner was elected as his successor. Mr. Helmore kindly consented to continue his services as Precentor of the Motett Choir. Mr. T. Gambier Parry has been added to the committee.

"Mr. Keith has continued his manufacture of church plate under the society's patronage, and Mr. Street has kindly undertaken the general supervision of the manufacture on the part of the committee. The Ladies' Embroidery Association has prospered signally during the year, both as to workers and subscriptions, and as to the results effected.

Some excellent specimens of their handiwork are to be seen here this evening. Mr. Vigers has registered castings of the coffin-ornaments designed in the *Instrumenta Ecclesiastica*, and these may now be procured in various metals at reasonable prices.

"Your committee have now to express their acknowledgments to the following architects, who have favoured them during the past year with an opportunity of inspecting their designs:—Messrs. Bodley, Brandon and Ritchie, Buckeridge, Burges, Christian, Clarke, Ferrey, Rohde Hawkins, Hills, Hopkins, Lewis, Nash, Norton, Place, Prichard and Seddon, Pullan, Scott, A.R.A., Slater, St. Aubyn, Street, S. S. Teulon, W. M. Teulon, White, and Withers. Mr. Clayton must also be noticed, in virtue of some admirable cartoons which the committee have had an opportunity of examining.

"We proceed now to notice the principal architectural works of the year. The restorations of Ely Cathedral, by Mr. Scott, have been continued; the reredos is now completed, and the stained glass for the great east window will be finished (we hear) next week. Carlisle Cathedral, by Mr. Christian; and Llandaff, completed by Messrs. Prichard and Seddon, must also be particularly mentioned. Works are also in progress at Peterborough Cathedral, under Mr. Scott; and here Mr. Clayton has, with great success, painted a very dignified 'Majesty' on the roof of the sanctuary. The Chapter of Lichfield has very favourably received a Report from the Committee appointed to advise upon the restoration of that Cathedral, in which correct arrangements are strongly insisted upon: the opening of the choir to its aisles and to the transept has already effected a perfectly marvellous improvement in the interior effect of this cathedral church. A rebuilding of the east end is contemplated at Worcester; and your committee felt bound to express a hope in the *Ecclesiologist* that so important a step would not be undertaken without the highest professional advice. The clerestory windows of Westminster Abbey are to be filled with painted glass; Canterbury Cathedral has received further enrichment in the same material; and for Chichester (where works are in progress under Mr. Slater) Mr. Clayton has designed a noble window representing the *Te Deum* for the south transept.

"Among collegiate and minster churches, the progress of Wolverhampton, under Mr. Christian, must be noted; and that of Sherborne, including the rebuilding of the Lady-chapel, by Mr. Slater. We have not heard of any actual steps having been as yet taken for the restoration of S. Alban's Abbey. On the other hand, there are renewed hopes of the proposed restoration, under Mr. Slater, of S. Bartholomew, Smithfield.

"Wisbeach, a huge parochial church, has been refitted internally by Mr. Slater. Of smaller churches, the most notable seem the restorations of Castle Rising, Norfolk, and Hagley, Worcestershire, by Mr. Street; of Langley, Kent, by Mr. Butterfield; of Ilam, Staffordshire, by Mr. Scott; and of Etchingham, Sussex, by Mr. Slater.

"Your committee are sorry to say that party feeling, if not less creditable motives, has induced the Corporation of Edinburgh to repudiate

its obligations of re-building Trinity College church. Consequently this important archæological work stands *sine die* suspended.

"Of new works of importance Doncaster church advances successfully under Mr. Scott. A cathedral is contemplated for Kilmore, as a memorial to Bishop Bedell. The works of All Saints, Margaret Street, by Mr. Butterfield, have been recommenced, and this noble building will ere long be completed. Special mention should be made of the new church at S. Marychurch, by Mr. Hugall; Stapleton, Gloucestershire, and Highbridge, Somersetshire, by Mr. Norton; Cradley, Herefordshire, by Mr. Preedy; the church and college of S. Michael and All Angels, Tenbury, by Mr. Woodyer; and new churches at Richmond, Surrey, Hawick, Huddersfield, and Halifax, by Mr. Scott. The choir, also, of S. Serf's, Burntisland, is, we are glad to learn, in progress.

"Nowhere has the spread of Ecclesiological principles more satisfactorily manifested itself than at our universities. At Cambridge the re-building and refitting of the chancel of Great S. Mary's has been at last seriously undertaken under the most favourable auspices; and we understand that a new hostel is to be erected opposite to, and in connection with, Trinity college, at the cost of the master. At Oxford the re-building of Balliol chapel by Mr. Butterfield; and of Exeter college library, and rector's lodgings, by Mr. Scott, deserve to be recorded among the more important works of the day. The re-fitting of the cathedral by Mr. Billing must likewise be commemorated; and also the progress of the Pointed 'Museum,' due to Sir T. Deane and Mr. Woodward, with its interesting experiment of ornamental construction in metal carried through by Mr. Skidmore.

"Of ecclesiological progress in the colonies, we have but little to report. Mr. Slater's church at S. Kitt's, is satisfactorily progressing. Mr. White has designed an unpretending church for Graham's Town. The Bishop of Montreal contemplates a new cathedral, in place of that which has been so recently burnt down.

"At Sydney the cathedral is slowly proceeding, and the buildings of the University, by Mr. Blackett, promise to be of unusual excellence. The Hall, full of stained windows, designed by Mr. Clayton, will be unrivalled by any academical building on our side of the line. Here too we must mention the monumental column to be erected in the cemetery of Melbourne, to the memory of the late governor, Sir C. Hotham, designed by Mr. Scott, with excellent sculpture executed by Mr. Philip.

"Our report of Continental ecclesiology for the past year must, we fear, be somewhat brief. The decorative works in Ste. Clotilde, at Paris, are approaching completion; and the restoration of the painted glass at the Ste. Chapelle has been brought to a close. In Germany, the completion of Cologne Cathedral is advancing apace, and a society has been constituted to restore the venerable cathedral of Mentz. That of Worms is to be shortly restored, and the Roman Civil Basilica at Treves has been reconstructed as a Lutheran place of worship. Herr Statz's large and cathedral-like church of Kevelaer, in the diocese of Munster, noticed in the *Ecclesiologist*, is shortly to be com-

menced. In southern Germany, the restoration of Munich Cathedral is shortly to be undertaken. The restoration of the deeply interesting basilica of Sta. Agnese, at Rome, deserves the careful attention of ecclesiologists.

"The Lille competition, which was awarded just before our last anniversary, came to an unhappy end in the determination of the authorities to dismiss the successful competitors in favour of a design to be concocted by some other architect out of the prize drawings. The *mala fides* of this resolution need not be enlarged upon. It must operate most prejudicially on the best interests of art.

"At the competition for a new church at Bern, 23 designs were sent in, and the award has not been given. The votive church at Vienna, adjudicated upon competition to M. Firstl, has been noticed in the pages of the *Ecclesiologist*.

"The competition for the Memorial Church at Constantinople was in many respects most gratifying. 46 designs were offered, and the four prizemen, Messrs. Burges, Street, Bodley, and Slater, are all members of our body. All their designs were most excellent, and all thoroughly ecclesiological in their arrangements. We congratulate the projectors of the Memorial Church on having in the prize designs—so creditable to their respective authors—secured for the Church of England a convincing evidence of the triumph of our principles. The unanimous consent of the various competitors in embodying in a material form so stately the æsthetical and ritual characteristics of our Communion, for a foreign city and in the midst of a Moslem population, is a most gratifying circumstance.

"It would be premature to speak as yet of the most important competition for the Palace of Administration now to be seen in Westminster Hall; but considering the style not only of the adjacent Abbey, but of the new Houses of Parliament, and the artistic incongruity there would be in choosing for this situation a classical form of architecture, we cannot but hope that the first prize will fall to some one of the excellent Pointed designs which have been sent in.

"Of the magnificent Art Exhibition at Manchester, your Committee need only say that so vast a collection of the works of the Early Christian painters and so high an array of mediæval art in all its branches is most important in its artistic and educational aspect. Much may also be learnt from the varied productions of later schools. Above all things, the moral significance of such an exhibition, organized by a town heretofore celebrated only by its manufacturing enterprise, is full of weighty and cheering presage.

"Of ecclesiological publications during the past year, the most noticeable are the Rev. T. W. Perry's valuable compilation, entitled 'Lawful Church Ornaments,' (in which the idea of the *Hierurgia Anglicana* is developed exhaustively and methodically); and Mr. Dollman's Illustrations of Domestic Architecture. We may mention, also, the Bishop of Llandaff's pamphlet on the restoration of his cathedral, and a second edition of Dr. Nicholson's excellent Handbook to S. Alban's. The Life of Bishop Torry, by the Rev. J. M. Neale, has an appendix of great value to the liturgical student. The edition of the Sarum Mis-

sal, printing at the Pitaligo press, under the editorial care of some members of our Committee, is making progress.

"The thanks of all archaeologists seem specially due to the present Master of the Rolls for his enlightened adoption of the scheme for publishing ante-Reformation historical documents of public interest.

"Your Committee must now mention, as a subject for great thankfulness, the general results of the Judgment of the Privy Council, in the case of the Knightsbridge churches. While there are evident signs of a compromise in this final adjustment of the question, and while the extra-judicial observations on doctrinal subjects must be characterised as mistaken and irrelevant, the practical result must be accepted as a triumph of Christian symbolism and æsthetics. Some most important legal principles were established by the judgment, which, it is to be hoped, will not be endangered by any indiscreet abuse of a liberty for which we are as yet unprepared. The subject, in its more detailed bearing, was noticed in the last number of the *Ecclesiologist*.

"The Committee will now conclude with an expression of hope for continued progress during the year now beginning. It is assuredly a matter of great congratulation, that the claims of Pointed architecture have been at last so ably advocated by Mr. Scott, from the Professorial chair of the Royal Academy. It is too early, as yet, to expect to see much fruit from the increased attention to the progress of sculpture, of which the debate at our last annual meeting was so hopeful a sign. The cloud of doubt still broods over the Wellington Memorial competition; and our English sculptors, whose excellence is to be seen not merely in Gibson's new group in the Palace of Westminster, but in the fine statues which adorn S. Stephen's Hall, seem not unreasonably dissatisfied with the details of that project. In proportion as a better taste becomes disseminated, there will be less fear of discontent with the management of artistic works of a public character; and the improvement of any one art, especially the mistress-art of architecture, will make retrogression in other quarters impossible."

The adoption of the report was moved by G. G. Scott, Esq., and seconded by G. E. Street, Esq., and a conversation ensued upon some of the topics mentioned in it. A. J. B. Beresford Hope, Esq., after referring to the Manchester Exhibition of Art Treasures, spoke strongly of the *mala fides* of the municipal authorities of Edinburgh with respect to the rebuilding of Trinity College church in that city. He also urged the restoration of S. Bartholomew's, Smithfield, and of the chapter-house of Westminster. G. G. Scott, Esq., added Ely chapel as another mediæval remain in London urgently needing restoration. Lord Robert Cecil explained that the works at S. Alban's Abbey were only suspended till something was decided about making the church the see of a new Bishop. He also spoke of the dissatisfaction with which the choice of judges for the New Government Offices was generally regarded. F. H. Dickinson, Esq., spoke upon the expediency of planting a Bishopric at S. Alban's as being in itself a measure sure to result in the restoration of the abbey church: and some discussion ensued as to the proper course to be taken with reference

to the rebuilding of the Edinburgh church. After some further conversation as to the financial reasons which made it impossible at present to circulate the *Ecclesiologist* gratuitously among the members, the report was adopted.

The following resolutions, moved by Lord R. Cecil, M.P., and seconded by the Rev. H. L. Jenner, were then adopted.

"This society regards with extreme regret the neglect on the part of the Corporation of Edinburgh to restore Trinity church in accordance with the provisions of the Act of Parliament; and trusts that steps will be taken without delay to enforce the observance of those provisions."

"That such members of the committee as are Members of Parliament be requested to act as a sub-committee for the purpose of giving effect to the above resolution."

The Music report was next read by the Rev. H. L. Jenner, and adopted on the motion of J. D. Chambers, Esq., seconded by Sir S. R. Glynn, Bart.

"The Sub-Committee for Music have to report, that since the last anniversary the Hymnal Noted has been completed and published. This work, which, even in its unfinished state, has been the means of winning the sympathies of multitudes to the ancient ritual music of the Church, is, it is hoped and believed, daily becoming better understood and appreciated by Churchmen. The Committee may observe, that among the many exquisite melodies contained in the second part of the Hymnal, numerous examples will be found combining remarkably all the elements of what is called 'popularity' with the grave and solemn beauty peculiar to music of this class. The Committee much regret the postponement of the publication of the accompanying Harmonies to the Second Part of the Hymnal. Several unavoidable impediments have caused this delay. The Harmonies, are now, however, all but finished, and every exertion will be used to ensure their speedy publication.

"Three very successful public meetings of the Motett Choir took place last season. It is worthy of remark, that the candidates continue to increase in number, so that the last meeting, held after the close of the London season, was more numerously attended than either of its predecessors. A great improvement in the execution of the music was generally remarked. The practice meetings of the Choir, unavoidably suspended during a considerable portion of the autumn and winter months, are now regularly and vigorously proceeding. They will be held weekly, on Wednesday evenings, until the end of the season, in the school-room belonging to Curzon Chapel, May Fair.

"The public meetings of the Choir are fixed for to-morrow, May 14; Thursday, June 25; and Thursday, July 23. The Committee trust that members of the society will exert themselves for the advancement of this important branch of Ecclesiology, by attending the meetings, and subscribing, and procuring subscriptions, to the Choir Fund.

The warm thanks of the Society are due to those ladies and gentlemen who form the Motett Choir, for the zeal and skill they have displayed in the cause of true Ecclesiastical Music. The Committee trust that the gratifying success already achieved, may have the effect of stimulating them to further exertions, and most especially to a persevering regularity in attending the rehearsals, without which it is vain to hope that perfection will be attained.

Turning from our own immediate concerns to the progress of ecclesiastical music in the Church generally, the Committee have to notice, with feelings of satisfaction, the formation of a Society for the study of Plain Song at Exeter. On the other hand, the two Societies with similar objects at Oxford and Cambridge, do not appear to have fulfilled the expectations once formed of them.

Among the encouraging events of the past year, must be mentioned the gathering of the parochial choirs of the diocese at a special function in Lichfield cathedral. This meeting the Committee would have viewed with far greater pleasure, had the music selected for the occasion been of an ecclesiastical character, which was very far from being the case. As another remarkable and interesting sign of the increasing attention which Church music is receiving at the present day, may be instanced, the foundation of three choral exhibitions of 30 guineas each at a private school,—that of the Rev. Dr. Gilderdale, Walthamstow, where also a chapel is being erected, with due choral arrangements, from designs by our member, Mr. White.

The Committee are unwilling to conclude their report without referring to the success which has attended the efforts of their Precentor, Mr. Helmore, to disseminate sound principles of Church music, by means of popular lectures. Several such have been delivered, in various important towns during the year past; and it is encouraging to observe the attention and interest with which they are received.

On the whole, the Committee are of opinion that the prospects of ecclesiastical music in the English Church are hopeful; that although the strongholds of choral worship—the Cathedrals and Collegiate churches—are as yet but partially affected by the movement with which the Society is identified, in favour of a purely devotional style of music in the solemn offices of the Church, yet a work is nevertheless going forward, through the media of the Choral Societies of our towns, and the choirs and schools of our villages, which will eventually leaven the whole country, and compel even cathedral authorities to acknowledge, that reverence, earnestness, and heartiness, are worthier characteristics of the worship of a Christian congregation than the mere display of musical ingenuity and artistic talent."

The treasurer presented the audited balance-sheet of the society's accounts, showing a balance in hand of £70. 17s. 8d.

The committee for the ensuing year was next elected, consisting of A. J. B. Beresford Hope, Esq., M.P., the Rev. S. S. Greatheed, Rev. B. Webb, Rev. J. M. Neale, Rev. H. L. Jenner, and Rev. T. Helmore; and J. G. Hubbard, Esq., and the Rev. W. H. Lyall, were elected auditors.

The Earl Powis was then elected as a Vice-President of the Society, on the motion of A. J. B. Beresford Hope, Esq., seconded by F. H. Dickinson, Esq.

A very interesting paper, full of curious research and observation, on the Paganism of the Middle Ages, as exhibited in their literature and art, was then read by W. Burges, Esq., which gave rise to some conversation, in which various members took a part.

The meeting then, after examining a collection of church-plate manufactured by Mr. Keith, proceeded to visit the large and convenient apartment in which the fine collection of casts of the Architectural Museum is now arranged.

At a Committee Meeting, held after the Anniversary Meeting, the old officers and the members of the committee were re-elected, and Raphael Brandon, Esq., of Clements' Inn, Strand, was elected an ordinary member.

THE first public meeting of the Motett Choir took place at S. Martin's Hall, on Thursday, May 14, the president of the society in the chair. The following pieces were performed :

MOTETT—"Now unto Him"	Croce.
HYMN—22, Hymnal Noted, "The Royal Banners"	
ANTHEM—"We have ye bereaved"	Morales.
CAROLS FOR EASTER { "Days grow longer."	
{ "Let the merry church bells ring."	
ANTIPHON—From the Mechlin Vespers, "Veni Sponsa Christi."	
MASS—"Veni Sponsa Christi."	Palestrina.

The music was admirably sung, and attentively listened to. During the intervals of the performance, a very interesting discussion arose on the connection between the antiphon, "Veni Sponsa Christi," and the mass which bears the same title, and is founded upon the same melody. The proposal of a vote of thanks to the precentor and choir led to another conversation, in the course of which it was lamented that music for the congregation had not been more largely introduced into the programme. It was unanimously agreed, however, that the pieces selected for that evening's performance were strikingly solemn and beautiful, and that the utmost credit was due to their admirable rendering by the choir. The president, the Rev. T. Helmore, the Rev. H. L. Jenner, Mr. Dickinson, Hon. F. Lygon, Dr. Druitt, and Mr. White took part in these discussions.

The next meeting is fixed for the 25th of June.

OXFORD ARCHITECTURAL SOCIETY.

A MEETING was held at the society's rooms, Holywell, on Wednesday, March 4, the President, Dr. Bloxam, in the chair. The following gentlemen were elected members of the society :—

G. W. Cuninghame, Esq., Christ Church.
E. Turner, Esq., Christ Church.
Joseph S. Stock, Esq., Birmingham.
Rev. W. C. Macfarlane, Magdalen Hall.

Mr. Forbes delivered a lecture on English architecture viewed in connection with English history. "English architecture and English history are very closely connected together. It is next to impossible to visit the cathedrals and ancient churches in this country, and not suffer our mind to recur to persons and events connected with them, and even many of our towns and villages are exceedingly interesting from their associations. All history is important, as it is the narration of God's dealings with mankind; and to Englishmen the history of their own country and of their own ancestors must of necessity be most interesting, as most nearly concerning themselves. The old English towns, cathedrals, castles, abbeys, and churches are full of reminiscences of the past, most deeply interesting; and it is impossible to visit them and to shut out from our minds the image of their past associations,—kings, bishops, clergy, princes, nobles, statesmen, and warriors, will rise up before us in quick succession. Indeed, there are few spots of English ground that have not some connection with past history, for which they deserve to be remembered. But all such recollections will be worse than useless to us of the present day, if we do not learn from them the lessons they are intended to teach us. The frequent contemplation of past times will never be unprofitable, if we remember to recognise in them, and to acknowledge, the over-ruling power and providence of God; and if we could bring ourselves really to see and fully to realise that all things in the world are ordered for the best, which our want of faith makes us frequently to doubt. There is a story told of Bernard Gilpin, who, when summoned up to London to appear before Bishop Bonner, broke his leg on the way, whereupon some persons retorted upon him a favourite saying of his own, that 'nothing happened to us but what is intended for our good,' and asked him whether it was for his good that he had broken his leg, to which he replied, 'he had no question but it was;' and so it turned out, for before he was able to travel again, Queen Mary died, and he was set at liberty. Few of us, perhaps, would have thought as he did. If, then, we fail to see the events of the world in their true light, to draw from them the lessons they teach, better would they be that they should not be read by us,—better would it be that they had never been written. It may be that events which have happened many and many centuries ago have, from the effect of distance, no charm in our eyes,

no power of attraction; but most cold, and indifferent, and thankless must we be, if we can read unmoved, and reflect without any serious thought on the fate of the Church in England for the last three centuries,—if the reading the lives of the holy men raised up by God to succour this Church in her hour of danger finds no response of thankfulness to Him,—if we cannot with all sincerity re-echo that prayer with which Isaac Walton sums up his life of the venerable and judicious Hooker, that God would ‘bless his brethren the clergy of this nation with effectual efforts to attain, if not to his present learning, yet to his remarkable meekness, his godly simplicity, and his Christian moderation, and that his most excellent writings may be blessed with what he designed when he undertook them, which was glory to God, peace in His Church, and good-will to mankind.’”

The President, in remarking upon Mr. Forbes' paper, stated that it came most appropriately at the present moment, when the committee of the society were in the midst of organising a series of papers in connection with the History of the Colleges and Halls in Oxford. A prospectus and plan of the series will, it is hoped, shortly be brought before the members of the society generally.

The last meeting of the term was held on Wednesday, March 18. Presents were received of an Early English wooden corbel from Mr. Buckler, architect; a number of brasses from the Rev. H. Haines, and the Kilkenny Archæological Report, Vol. I. The attention of the meeting was called to these rubbings, which represented some very interesting specimens. The committee laid before the meeting Mr. Haines' proposal to issue a new edition of the society's Manual of Brasses, so largely improved as to form almost a new work. This publication would appear under the sanction of the society, and would deserve support. The secretaries would gladly receive the names of subscribers, and any information which individual members, in accordance with Mr. Haines' invitation, might be able to furnish.

The president then called on Mr. Lowder for his paper, on the proper construction of Town Churches.

The great principle which was advocated was unity, which was stated to be the great secret of success in ancient buildings, and the only way of returning again to ancient excellence. This was proved at some length. The difficulties with which architects had to contend in the construction of town churches were discussed in detail. They formed four heads, namely, in materials, site, and arrangement, those that arise from deficiency of means for completing a building and local restrictions. The propriety of using brick or stone in particular localities was considered in the first. In the second, the general subject of correct arrangements was entered into, in which the necessity of unity and harmony was strongly enforced. The third advocated the partial completion of buildings on a large scale, instead of cramping the design by finishing at once. The fourth referred to Building Acts, and other restrictions of a similar nature. The paper was concluded with a

suggestion for a school of architects, and some observations upon the evils of the existing state of competition.

The president, after thanking the lecturer and expressing his warm approbation of the paper, exhibited a copy of a bull of Pope Alexander, A.D. 1164, relating to the Abbey of Dorchester, kindly sent for inspection by the Rev. J. E. Sewell, of New College.

The first meeting of the Easter term was held in the society's rooms. In the absence of the president, the Rev. H. B. Walton took the chair.

Presents received :—Eight casts, presented by the Rev. H. Haines ; Inscription of a Brass, presented by the Rev. J. A. Ormerod, Brasenose College ; Extracts from the Early History, and a Description of the Conventual Church of S. Alban, presented by the author ; and the Song of Songs, presented by the author.

New members elected :—

Mr. G. Bellet, Christ Church.

Mr. J. W. H. Stobart, Worcester College.

Edward Deane, Esq., 22, Park Street, Islington.

The secretary announced the annual excursion of the society to be fixed for Monday, June 15, and the places to be visited—Northleigh, Witney, Minster Lovell, and Stanton Harcourt.

The chairman introduced the subject of the evening's discussion ; "The Internal Arrangement of churches."

Mr. Parker called attention to the triple division of our most ancient churches into nave, chancel, and presbytery, and believed that the Reformers in England wished to restore this ancient arrangement, and that altar-rails were ordered for this purpose. Several churches were instanced which retain this arrangement.

After further remarks from Mr. Lingard, Mr. Bennet, Mr. Lowder, and others, the subject of galleries was discussed ; and it was agreed that galleries had been too indiscriminately condemned, which were certainly essential parts of the plan of ancient churches, and in many cases would be a great addition to the accommodation of new ones. Mr. Medd inquired how an Italian church without a chancel should be arranged ? The consideration of this subject, and some remarks on seats, brought the discussion to a close.

A special vote of thanks was passed to the Rector of S. Alban's for the example he has set in the production of his excellent descriptive handbook of his abbey church.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

A COMMITTEE meeting was held on Monday, April 13. Lord Alwyne Compton in the chair. The Rev. F. P. Lawson was elected a member.

There was presented, "The History of S. Alban's," from the author, Dr. Nicholson; and a paper on "Warming of Churches," from the Rev. H. Bigge.

Plans of Great Oakley Church, by W. Slater, Esq., were again considered. The ground-plan of the church is remarkable, from the end of the chancel being finished off transversely, and from the porch being contracted towards the door, and widening outwards. Detailed plans for Theddingworth church, by G. G. Scott, Esq., were exhibited and approved.

Letters were read from the Rev. L. Baker, Rev. E. Trollope, Rev. W. Airy, &c.; and one from Mr. Neale, relative to his newly-invented gas-stoves, now in operation at Northampton. The business of the committee prevented their visiting the manufactory; but Mr. Bigge promised a paper on the subject for the next meeting.

The Spring meeting of the society will be held at Lincoln on May 26, in conjunction with several other architectural societies, and under the direction of the Rev. E. Trollope, who is preparing an illustrated handbook for the excursions on the 27th and 28th. A very interesting meeting may be expected.

The question of the Associated Reports' Volume has been again mooted, in consequence of a notification from the Bedfordshire Society that they intended to publish with the Lincoln and Worcester Societies. It was resolved that Mr. Poole be requested to act in behalf of the Northampton Society, to arrange the publication of the forthcoming volume as an appendix to Vol. III., and not as a necessary part of the Associated Reports' series.

Mr. Gregory was requested to look after the specimens of tiles, &c., found at Shoseley, and which were promised to the society's collection.

The members of the society will receive no volume of reports and papers this year, the publication being deferred to 1858.

NEW CHURCHES.

Kilmore Cathedral.—We believe that we may announce as certain that the designs for the new cathedral at Kilmore will be prepared by Mr. Slater.

S. —, Blackheath, Kent.—This little suburban church, by Mr. Ferrey, comprises nave and chancel of one span: the object of its design being to give a church-like effect at a very moderate cost. The

material is brick, and the windows, of stone, have unfoliated lights with plate tracery. The east window is of five lights. We cannot approve the north transept, to the east of which stands the vestry. There is also a south porch. We regret that there is a west gallery lighted at the side by three quatrefoils recessed under a segmental head. Their effect is far from graceful.

A design, by Mr. Street, for the proposed chapel to be built at *Bern* for the use of the *British Legation*, has much pleased us. It has a small nave, about 60 feet long, with a chancel of equal breadth ending in a four-sided apse, the extreme eastern point being consequently an angle. There is a small open porch at the west end; and a sacristy at the north of the chancel. The chancel and apse are groined; and consequently their external roof is higher than that of the nave. The style is excellent Geometrical-Pointed, and the apse, both externally and internally, is most effectively treated. A small square bell-turret, of timber, with a quadrilateral pyramidal capping, is placed over the chancel-arch. This arch is good, and rises from coupled shafts. The vaulting also springs from slender shafts round the apse. The roof of the eastern limb is coloured externally in large zigzags, and has also a metal cresting to distinguish it from that of the nave. The chancel is separated from the nave by a low screen; from which projects a small stone pulpit on the north side. We have seldom seen a more picturesque design, or one more entirely emancipated from common-place.

S. John Baptist, Enfield, by Mr. St. Aubyn, comprises chancel, nave, south-west porch, sacristy at the north-west of chancel, and a picturesque bell turret—octagonal in plan, rising from a square base set obliquely on the ridge of the nave-roof near, but not upon, the west gable. The material is brick banded in colours, with coloured voussoirs to the arches, and brick triangles under the coping of the gables. Inside we are glad to see constructional polychrome; the walls being of brick, unplastered, and in patterns and bands. A small organ brackets out on the north wall of the chancel over a square-headed door leading into the vestry. The windows are good; the chancel-arch is corbelled and is very well treated as to colour. The ritual arrangements are good; and this church shows a real progress. The pulpit is a bold innovation, being made of brick, white and red in patterns. This church, we observe, is planned so that its axis may orientate to the point at which the sun rises on *S. John Baptist's Day*.

NEW SCHOOLS, ETC.

Banstead, Surrey.—Mr. Clarke has designed a school and master's house for this village. The arrangement of the school is good: a large room divided into two, with separate lobbies for boys' and girls, and a class-room, furnished with a gallery. The house, which has sufficient accommodation, is detached. The style is an unaffected form of simple Pointed.

New School and House, Peterchurch, Herefordshire.—A plain but pleasing design by Mr. St. Aubyn, of simple-Pointed detail. We demur merely to the treatment of a chimney in which two flues, separated below by a recessed alcove, externally include a fenestration for a single bell above, and unite in a chimney-shaft above all. But the internal arrangement is particularly good.

Christ Church, Burton-on-Trent, Staffordshire.—Mr. Street has designed a boys' school-room for this parish, of unusual dimensions. It is a very broad room, with a class-room (of two stories) projecting transeptally near the end of one side. Built wholly of brick, it is conspicuously well managed as to its great buttresses, discharging-arches, and other characteristic features. But the roof, of tiles, with a double slope, and with all its gables hipped, looks somewhat unsightly externally. The winding turret to the upper class-room is very prettily treated, having a lofty circular pyramidal capping, with a row of small-gabled lights round it near the apex.

The New Schools at *Middleton Cheney, Northamptonshire*, by Mr. Street, are treated in a somewhat novel manner; the rooms for boys and girls being arranged, back to back—so to say, parallel with each other under separate gables. For the girls a class-room is obtained by shortening the length of the school-room: that for the boys projects on the north side. The porches, yards and offices for the two sexes are scarcely so well distinguished here as we should like to see them. The material is stone, with tiled roofs, and the style is good Pointed.

CHURCH RESTORATIONS.

Ely Cathedral.—We are happy to be able to announce that the painted glass in the east window of Ely Cathedral is at length fixed. Mr. Wailes has taken great pains with it, under the constant superintendence of Canon Sparke, and the window certainly ranks among the most successful reproductions of mosaic glass. It is rich and harmonious without the trickery of antiquating, and the subjects are distinct, without impoverishing the grounds. The aspect of the east end with the beautiful reredos, now completed and backed by this mass of glass, is most remarkable. A little colour is still wanted for, and will, we believe, be applied to, the reredos, for at present the jewelling of the twisted shafts rather obscures the groups behind. The pavement of the sanctuary of mixed marbles and tiles is very successful. The painting of the roof of the west tower by Mr. L'Estrange deserves all praise. The central Majesty is full of dignity, and the cold tone of the blue employed is most effective. After all this commendation we are sorry to have to criticise the theatrical painted window of our Blessed Lord's Baptism, which has unluckily been allowed to slip into the east window of S. Catherine's restored chapel. Mr. Wilmshurst, who executed it, has adopted the worst landscape style of thirty years back. The side window, by the same hand, is rather better, but still far

from what it ought to be. Several other windows have lately been fixed by M. Lussan, Mr. Ward, &c. The scaffolding has been raised for restoring the decoration of the north transept roof, that of the south transept having been renovated a few years since. We were glad to learn that it is in immediate contemplation to fill with painted glass the windows of the choir, clerestory, and triforium.

SS. Mary and Michael, Trumpington, Cambridgeshire.—This large and well-known church has recently undergone a restoration at the hands of Mr. Butterfield. The plan consists of a nave and aisles of five bays with chapels of two bays thrown out north and south of the aisles, chancel, western tower, and north and south porches. The whole is of excellent Middle-Pointed detail. The restorations comprise, to commence with the chancel, a very effective new reredos of alabaster and tiles; the altar, correctly vested, standing on a footpace. The chancel is fitted with stalls, returned against the old rood-screen, the lower panels of which alone remain: the original gilding and diaper-work having been carefully restored. It, however, still wants doors. In place of the returned stalls on the northern side stand the prayer-desk facing south, and a plain wooden lectern facing west. The pulpit stands just outside the chancel-arch on the south side. In the nave a western gallery has been cleared away, and the area filled with low seats; unfortunately a large number have doors. The south chapel, which for a long period has done duty as a school-room, has been reclaimed to the church; in it now stands the organ. The east window of the north aisle is filled with some rather poor modern grisaille glass. The tracery of the windows and the whole of the internal stonework has been cleared of whitewash and carefully restored.

S. Mary, Cusop, Herefordshire.—This poor but very early little church, comprising nave and chancel, with south-west porch over which is a small bell-turret, is about to be restored by Mr. St. Aubyn. He proposes to re-arrange it, adding a new porch, and a small sacristy at the north-east of the nave, and to insert some new lancet-windows to match the few original remaining lights. It is all very satisfactorily done, but we do not thoroughly like the treatment of the west end, where there is a low equal triplet of lancets under a spherical triangle—a double bell-cote surmounting the gable. The old roof, when opened, is of much interest, and effective, consisting of tie-beams and crossed intersecting braces under each principal.

S. John Baptist, Hagley, Worcestershire.—The restoration, or rather re-building of this church, has been entrusted to Mr. Street. The funds—it will be remembered—were raised by public subscription in the county as a memorial to Lord Lyttelton. The enlarged plan comprises nave and two aisles (under separate gables), with west tower and south-west porch, and chancel with organ chamber and vestry on its north side. The style will be a somewhat enriched Middle-Pointed, with excellent buttresses and window tracery, and a tower and broached stone spire of great architectural merit. Inside the arcades are of four arches, richly moulded, rising from grouped shafts: the chancel-arch rests on marble shafts, and marble is also used in the hood of the east window. The roofs are of wood, of good design. The tower is

groined. A carved screen separates the organ-chamber from the chancel and the north aisle; and a low stone screen divides the chancel from the nave. A small bell-cote, over the chancel-arch, will be useful while the belfry is unfinished. The spire is a beautiful composition; broached, with gabled spire-lights on the cardinal faces, and smaller canopied turrets on the intermediate sides. A horizontal band of quatrefoils and the floriated carving of the angle-ribs give much character to the upper portion of the spire. We highly commend the picturesque large luffer-boards which Mr. Street has introduced in his belfry windows. We notice a little constructional polychrome in the alternation of the voussoirs of the window-arches externally. The pulpit is a good composition, with marble introduced; and mosaic is used on the chancel screen, besides a metal rail above it, which is bold but rather cumbrous. With the details of the woodwork throughout the church we were much pleased: and we are glad that a work of so much interest has fallen into such good hands.

S. Nicolas, Brockley, Somersetshire.—In this church the organ has lately been removed from a gallery that blocked the west window, to a more suitable position in the north transept. Other internal improvements have also been effected.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

March 30, 1857.

SIR,—Is there no rule as to which side should be given to the men and which to the women in the church? One certainly would think that the south side, as being (west of the sanctuary) the most honourable, and the side of the Bishop and Dean, should be given to the men; and this is the case at Perth Cathedral, at S. John's, Harlow, at Sheen, Staffordshire, and I doubt not many other churches; but at most similar places in London, at S. Mary Magdalene, Munster Square; S. Barnabas, Pimlico; S. Matthias, Stoke Newington; S. Andrews', Well Street; and All Saints', Margaret Street, the men sit north. Could you settle this? And is it settled that the pulpit should be north and not south?

It has not apparently been much noticed that the late Baron Alderson decided on the bench that, *in the Morning Service, the proper time and place for publication of banns was from the altar after the Nicene Creed; and in the Evening Service from the stall after the second lesson.* I trust you will think these two points worthy of notice, and remain,

Sir, your most obedient servant,

A. B. C.

[There is no doubt that the *south* side was of old appropriated to the male part of the congregation. Ed.]

To the Editor of the Ecclesiologist.

SIR,—The *Ecclesiologist* has from time to time noticed the contents of the various English ritual books, but I cannot remember having seen in it any account of the “York Hours.” In the hope that you may find a corner for it, I send you a list of the contents of the only two MS. copies of which I know: viz. B. Mus. Harleian, 1663, and one which I discovered and purchased in London some few years back. The Museum copy begins with a calendar; mine has either lost or never had one.

CONTENTS:

1. MORÆ B. V., viz. Matins, Laud, Prime, Tierce, Sext, None, Vespers, Compline.
2. 7 Psalm. Penitent.
3. Litany.¹
4. Pro fidelibus defunctis. In both MSS. with the musical notation, which is unusual in H. B. V.
5. Commendatio animarum.
6. Psalmi de passione.
7. Bonifacii oratio.
8. Quindecim Psalmi Grad.
9. Ave JESU Xte. Verbum Patris, Orationes ad elevationem, &c.

Here the Museum copy ends, but mine contains the following interesting memories of York and other saints:

10. *De S. Ricardo Scrope mart.
De Sca Maria.
De Sca Anna Mar. St. Virg. Mat.
The OOS.
*De Sco Blasio.
De Nomine Jhu.
S. Stephani memor.
*De Sco Willelmo Antist.
De Sco Petro mem.
*De Sco Thoma Cantuar. Abp. et mart.
*De Sco Niniano.
De Sco Laurentio.
*De Sco Johanne Beverlaci.

On the last leaf is a doggerel of an ancient owner, one of the Redmagnes, of Kirby, showing that the book is perfect. The date of the MS. is, as near as one can judge, 1420. I should be much obliged if any of your correspondents would give us the contents of one of the few printed “York Hours,” a copy of which I have never seen.

Yours faithfully,
J. C. J.

¹ The distinctive saints being SS. Sampson, Hylda, Everildis.

To the Editor of the *Ecclesiologist*.

8, Argyll Place, March 26, 1857.

MY DEAR SIR,—I am afraid I am too late for an inquiry in the *Ecclesiologist* this number; but a Colonial Clergyman wants to know if there are any instances, besides Exeter Cathedral and Pembroke College Chapel, Oxford, of the *ministrant going round to the communicants*, instead of the communicants going up to the altar,—and if that plan is not the most in accordance with the English ritual,—he having himself acted upon this view of the case, and wishing to make it general in his own locality.

Yours sincerely,
WILLIAM WHITE.

[There are other precedents for this usage; but we cannot recommend its adoption.—Ed.]

The Arundel Society has published a new report, with the gratifying intelligence that a chromo-lithograph and outline engravings of an almost unknown fresco by Perugino, made from drawings by Mr. Layard, will be included in the publications for 1856. This society strongly deserves encouragement from all lovers of Christian art.

A congress of allied Architectural Societies met at Lincoln on Tuesday, May 26th, and the two following days; with a carefully arranged, and very interesting, programme of proceedings.

We have only space to acknowledge the receipt of the Transactions of the Architectural Institute of Scotland, for the Session 1855—56; Volume II., Part II., of the Proceedings of the Liverpool Architectural and Archæological Society; and Mr. J. C. Hart's "*Designs for Parish Churches*,"—an interesting contribution to ecclesiological literature from the other side of the Atlantic.

We have to mention the publication of a Second Edition of Dr. Nicholson's admirable Handbook of S. Alban's Abbey, (London, Bell and Daldy) with corrections and additional matter and illustrations. We wish all our great churches were equally well off.

We are sorry to see in the *New York Church Journal* the death of Mr. Frank Wills announced. He died in a hospital at Montreal, whither he had gone to make the designs for the new cathedral.

Remarks on Glass Painting, No. III., are in type, but are unavoidably postponed.

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CXXI.—AUGUST, 1857.

(NEW SERIES, NO. LXXXIV.)

SEQUENTIÆ INEDITÆ.—No. XIV.

THE following Sequences are taken from the *Missale Aniciense*, (Le Puy), 1783. They are clearly modern; that is, they are probably of the seventeenth century, when some scholar in the south of France had the courage to discard classical measures and quantity for the rhythm of Adam of S. Victor. The initials of the composer are M. P. I made inquiry in vain at Le Puy as to the real author. It will be observed with what consummate skill he treats that which is the *crux* of all modern hymnographers, his masculine rhymes; making the penultimate rhyme as well as the last syllable. In that which Dr. Daniel has given in his last volume as the *Sequentia Novissima* on the Immaculate Conception, now used at Cologne, this invariable mediæval rule is entirely neglected. Unless I am strangely mistaken, some verses in the two following Sequences may claim a place among all but the very first of Adam of S. Victor.

LXXII.—DE PASSIONE.

("Super" *Lauda Syon Salvatorem*.)

Crucifixum adoremus;
Christi crucem prædicemus
Salvi per quam vivimus.
Portæ tremant infernales;
Eleventur æternales;
In hoc signo vincimus.

Ligno serpens nos peremit;
Christus ligno nos redemit;
Culpam Adæ sustulit:
Legem factus maledictus
Agnus Dei benedictus
Maledictum abstulit.

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Super crucem consummatur,
In figurâ qui mactatur
Orbis ab origine:
[Et] decretum nobis contrarium,
Quo peccati fit mors stipendium,
Fuso delet sanguine.

Qui peccatum nullum gessit,
Cujus lingua dolum nescit,
Nostra luit acclera:
Christus clavis figitur;
Mors transfixa moritur;
Sanant Dei vulnera.

D D

Longe quondam nos eramus :
Facti prope nunc speramus
In ligno vivifico.

In hoc Christus exaltatus
Palam vexat principatus
Triumpho magnifico.

Cruce rumpit orci claustra ;
Solvens rixas fit pax nostra ;

Coelo nos restituit :
Rubet sacro crux liquore
Fervet ara quo calore ;
Dei sanguis affluit.

Lectus Dei morientis
Est cathedra nos docentis,—
' Simul mori discite : '

Ut pro vobis qui precatur
Vox amoris audiat,
Ne loquentem spernite.

Crucifixus voluntate
Mox resurget potestate,
Suo victor funere :
Passus nobis, nobis surget ;
Amor tantus jam nos urget ;
Huic fas uni vivere.

Cruce Jesu liberati,
Ejus morte Deo nati,
Quare moriemini ?

Nunc in fletu seminantes,
Ut cum Christo conregnantes,
Cum eo patimini.

O fons omnis Crux virtutis !
O æternæ spes salutis !
O diremtæ servitutis
Veteris signaculum !¹

Hanc qui portant nunc libentes,
Tunc videbunt confidentes ;
Hanc horrebunt contremantes
Quibus est ludibrio.
Die tuâ ne damnemur,
Fac nunc, Christe, judicemur :
Bene stulti gloriemur
Crucis improperio.

Tuse cruci nos confige ;
Per hanc mundo nos transfige ;
Mundum nobis crucifige ;
Hic nos ure, nos afflige,
Ut sis nunc præaidio.
Vetus homo perimatur ;
Mali corpus destruat^r ;
Sanguis tuus ne perdat^r,
Homo morti ne tradatur,
Emptus tanto pretio.

Amen.

LXXIII.—DE UNO MARTYRE.

In triumphum mors mutatur,
Quæ fuit opprobrium ;
Unde culpa plectebatur,
Via fit ad præmium.
O totius coeli luce
Dignum certe prælium !
Cogitatâ Christi cruce,
Dulce fit martyrium.

Ante mundi blandientis
Voluptates vicerat,
Qui nunc mali sævientis
Iras fortis superat.
Mundus puleher ne placeret,
Deus traxit pulchrior :
Egit, mundus ne terreret,
Deus terribilior.

Potest martyr impugnari,
Et non potest cedere :
Dei timor dat luctari,
Caritas dat vincere.

Fortis ut mors, metum mortis
Abstulit dilectio ;
Mox et mortem victor fortis
Habet pro ludibrio.

Dum in frusta dissecatur
Homo qui conspicitur,
In æternum renovatur
Intus qui concluditur.
O qui potens astitisti
Stanti sub carnifice,
Dextrâ sanctum quâ juvisti
Et nos fortes effice !

Incruenti sed peiores
Hostes in nos grassitant ;
Vitæ brevis nunc amores,
Nunc metus nos incitant.
Ne mortalem metuamus,
Tu, Deus, metuere ;
Ne caduca diligamus
Da nos te diligere. *Amen.*

¹ Four lines have manifestly been omitted here.

LXXIV.—SABBATO IN PASSIONE: AD COMPLETORIUM.

The following hymn, (for, as will be seen, it is not a Sequence,) is from the *Breviarium Sanctæ Cavallicensis Ecclesiæ*, (Cavaillon,) Avignon, 1513. It appears to me of very considerable antiquity, perhaps of the seventh, or even the sixth century. It has a considerable affinity with some of the Mozarabic hymns, as is not surprising in a diocese so far south. The copy whence I transcribed it is in the Musée Calvet at Avignon.

Ecce jam declinat dies,
Jam venit ad vesperam:
Flammas vero pacis¹ solis
Unde venit revocans,
Ordinem suum observans,
Mundi claudit tenebras.

Et nos indigni deprecamur,
Deprecantes quæsumus,
Non secundum mala nostra
Tu nobis retribuas,

Sed preces queis deprecamur
Tu, Christe, suscipias.

Concede² nobis noctem istam
Lætam et pacificam;
Valeamus frontem nostram
Signo crucis tegere:
Non valeat fur nocturnus
Mentes nostras rapere.

Gloria et honor, &c.³

LXXV.

The following stanzas are very curious, as apparently the first rough draft of the sequence which Adam of S. Victor afterwards polished into his celebrated *Heri mundus exaltavit*. They are from a magnificent MS. Missal, preserved in the Clermont Library. It would appear to have belonged to some Abbey in the Papal State of Avignon, for it begins: "Summo Pontifici et Universali Papæ salus et vita. Salvator mundi tu illum adjuva. Sancte Petre tu illum adjuva. Sancte Paule tu illum adjuva." The arms emblazoned on the book are: azure, a cross gules, between four fleurs-de-lis, or.

Mundus heri lætabatur
Sub Christi præsentia;
Nunc recenter recitatur
Stephani memoria:
Post æterni temporale
Regis natalitium,
Celebremus triumphale
Militis martyrium.

Heri chorus angelorum
Prosecutus est cælorum
Regem cum victoria:
Nunc celestes gaudent chori,
Presentanti Salvatori
Stephanum cum gloria.

Protomartyr et Levita
(&c., as in the printed books.)

¹ This is clearly a corrupt reading. Perhaps the original word was *facis*, a barbarous nominative instead of *fas*. Such barbarisms in the third declension are not uncommon in the Mozarabic hymns.

² Notice in this and the first line of the preceding verse the remarkable iambic rhythm.

³ The following benedictions from the same breviary may be worth quoting as an example of an abecedarian arrangement, which in them is exceedingly rare.

Ad gaudia paradisi perducatur nos misericordia Christi.
Benedictione perpetua benedicat nos divina clementia.
Creator cæli et terre conferat nobis gaudia vite æternæ.
De sede Majestatis benedicat nos dextera Dei Patris.
Eredes vite æternæ faciat nos Christus Rex gloriæ.
Faciatur nos Deus terrena despiciere, et cælestia semper amare.

LXXVI.

A very curious farced Epistle from the same book, for the Holy Innocents.

Laus, honor, virtus Deo nostro
 De sanctorum Innocentium tripudio;
 Qui quanto præpollent honoris titulo
 Præsens nobis ostendit *Lectio*
Libri Apocalypsis Johannis Apostoli
 Qui testimonium perhibet de his.
In diebus illis: Vidi et ecce Agnus stabat supra montem Sion
 Qui tollit peccata mundi:
Et cum eo centum quadraginta quatuor millia,
 Quos trucidavit frendens insania,
 Habentes nomen ejus et nomen Patris ejus
 In Sancti Spiritûs clementiâ
 Scriptum in frontibus suis.
 De quo scriptum est: Erit nomen meum illis, dicit Dominus.
Et audiui vocem de cælo
 De sublimibus
Tanquam vocem aquarum multarum
 Quæ fluunt impetu de Libano,
Et tanquam vocem tonitrus magni,
 Sicut sonum sublimis Dei,
Et vocem quam audiui
 Interius de supernis
Sicut citharædorum citharizantium
 Dulciter sub voce modulâ
In citharis suis
 Innumerâ symphoniâ.
Et cantabant quasi canticum novum ante sedem
 Sedentis super thronum,
Et ante quatuor animalia et seniores
 Qui gaudent et ovant;
Et nemo poterat discere canticum,
 In laude consonâ,
Nisi illa centum quadraginta quatuor millia
 Quos infans Christus hodie vexit ad astra,
Qui empti sunt de terrâ
 A bimatu et infra.
Hi sunt qui cum mulieribus non sunt coinquinati,
 Casta generatio!
Virgines enim sunt
 In æternâ luce.
Hi sequuntur Agnum
 Sine maculâ
Quocumque ierit
 Ipsum laudantes.
Hi empti sunt ex hominibus
 Mirâ victoriâ
Primitiæ Deo et Agno
 Qui pascit inter lilia Septus choreis virginum:
Et in ore eorum non est inventum mendacium,
 Cum necdum potuerit lingua loqui:
Sine maculâ enim sunt
 Amicti stolis albis
 Ante thronum Dei.

LXXVII.—IN DOMINICIS DIEBUS.

The following is from an imperfect Sequentiary, apparently of the beginning of the fifteenth century, preserved in the Library at Clermont.

A sublimi statu primi
Parentes exciderant ;
Casu digni, quia ligni
Fructum non exederant.
Circumventi virulenti
Serpentia astutiâ,
Spe delusi, sunt conclusi
Sub mortis sententiâ.

Pro reatu cruciatus
Fatigantur miseri ;
Obligati sub peccati
Lege gemunt posteri.
Ex radice vitiâtâ,
Prædamnatâ, nondum natâ,
Procedit posteritas :
Plangit Eva sub ruinâ,
Plangit Adam, nec divina
Dormitat severitas.

Fera fallax viri plena,
Gaudet planctu, gaudet poenâ,
Pene poenas urgit ;
Læsus credit, læsus lædit,
Compos voti, quod sic toti
Masse prenocuerit.

Se pro Deo cogit coli
Tyranni superbia ;

Quod debetur Deo soli
Resumit malitia.
Draco vetus libertatis
Intercludit aditum ;
Nec supernæ veritatis
Attendit propositum.

Nobis ergo desperatis,
A consensu majestatis
Pater misit Unicum ;
Pugnaturus cum gigante
Nos ad pugnam provocante
Processit in publicum.

Summi Patris Filius,
Nostræ cladis conscius,
Dum superbit impius,
Et pauper incenditur,¹
Ut superbum conterat,
Carni se confederat :
Sic captivum liberat ;
Sic arte ars luditur.

Pater, Fili, Consolator,
Unus Deus, unus Dator
Multiformis gratiæ,
Solo nutu pietatis
Fac nos simplæ Trinitatis
Post spem frui specie. Amen.

PAGANISM IN THE MIDDLE AGES.

A Paper read at the Anniversary Meeting of the Ecclesiological Society, on May 13, 1857. By WILLIAM BURGESS, Esq., Architect.

It is for the most part generally supposed that the authors and artists of the middle ages occupied themselves solely with Biblical and contemporaneous events to the exclusion of the history, poetry, and mythology of their Pagan forefathers. If, however, the literature and arts of the 12th, 13th, 14th, and 15th centuries be carefully examined, we find that the case is quite the reverse, and that there is scarcely a single author who does not quote either his classic predecessors or make their myths and histories the subject of his own work. The artist, on the other hand, was somewhat more sparing in his recourse to antiquity :

¹ Psalm x. 2. Dum superbit impius, incenditur pauper.

but still the Bestiarium on his incised pavement, the signs of the Zodiac and the planets in his stained glass window and sculptured portal, to say nothing of the illuminations in the MSS. of Troy Town, or of the Romance of Alexander, were all drawn from the same source. It should also be particularly noticed that he did not make his representations subject to archæology as we do in the present day. On the contrary, considering them part of the history of his own nation, (for were not the Trojans the common ancestors of all the western nations?) he accordingly put them into the costume of his own time—if it were a sculpture or picture;¹ or if on the other hand he was engaged on a Romance, he made his classic heroes speak and live like the people around him. The middle ages in fact seized and appropriated the literary spoils of antiquity in the same manner as they used up the columns of the Pagan temples in the naves of the Christian churches, or placed jewels, cameos, &c. in new settings to preserve them in the treasures of the cathedrals or the *chasses* of the saints. Of course we find this feeling strongest in Italy, where the heroes of antiquity have always been claimed as the ancestors of the existing population. For Italy has been jealous more than any other country of the honour and glory of her illustrious sons in whatsoever career they have become famous, and there is scarcely a picture or building throughout the whole peninsula, the name of whose author is unknown.

Among the many reasons which might be assigned for this state of things, not the least influential was the existence of the numberless small republics into which Italy was formerly divided. Before the invention of printing, a man who worked for his fellowcitizens would certainly stand a better chance of being remembered than if he were attached to the court of a king simply as painter valet. It is, consequently, to Italy that we must look for the greatest number of representations of the worthies of antiquity, whether we seek them in the sculpture of the buildings or in that of the more humble ivory or wooden caskets. It is also in Italy that we find the old sarcophagi—often covered with Pagan subjects—used again and admitted into the cemeteries and churches, and sometimes even classic statues, with a few additions, doing duty on the very altars—as the patron saint in the church of S. Agnese fuori le Mura at Rome. So wide-spread was this feeling, and so proud were they of their ancestors, that Dante describes it as a common scene in Florence to see “The matron working at the distaff, and relating tales to her family of the Trojans, Fiesole, and Rome.”²

Before proceeding to notice a few out of the very many instances in which the artists of the middle ages employed themselves upon Pagan subjects, it will be as well to throw a very slight glance at the literature of the times by which the workman was so much influenced. For there can be no doubt but that literature has in every age influenced,

¹ The only exception I know of is the Valerius Maximus in the British Museum, where, I think, the artist has had a suspicion that the Greeks and Romans did not wear the costume of the end of the 15th century, and has accordingly clothed them in a more *outré* manner.

² Paradiso, Canto xv. l. 124.

and in a great degree controlled, the lesser arts of painting and sculpture, and, at least, the details of architecture. In some instances indeed, it has influenced architecture itself; for Professor Cockerell, with some degree of probability, has asserted that our cathedrals were planned mainly from the study of Vitruvius—the plan being turned inside out and the columns arranged accordingly; and again, there are others who assert (and not wholly without reason) that the present revival of mediæval art is due principally to the novels of Sir Walter Scott.

A very curious instance of the importance of documentary evidence as bearing upon the deciphering of sculpture occurred not long ago. During the restoration of Salisbury chapter house by Mr. Clutton, it fell to my lot to give directions to Mr. Philip respecting the restoration of the groups of sculpture in the spandrels of the arcades. The subjects were the Bible history from the Creation to the Giving of the Law to Moses. Now with regard to the greater number of the compartments the explanation was comparatively easy, but there were others which could by no means be reconciled with the usual Bible narrative. I first consulted Josephus, and although his account in some places differs from the present version, it did not do so in the points under consideration. I therefore went, as a last recourse, to the MS. department of the British Museum, and almost the very first MS. I wrote for gave the requisite information. It is that commonly called Queen Mary's Psalter, (Royal Q. B. VII.,) and I there found, that when Joseph told his dreams, he did so to his father and mother, which explained the female figure behind Jacob in the sculpture. I also discovered that Joseph was sold to the seneschal of the king of Egypt, who presented him to Pharaoh, and that it was the queen who tempted him while the king had gone out hunting. All which events are represented conformably with the book in the sculptures at Salisbury. In fact, one group of Joseph sitting behind the seneschal on horseback is exactly identical both in the MS. and in the sculpture. Joseph again lets his father know that there is corn in Egypt by throwing straws on the river, which floated down to the "chastel" of the Patriarch. Salisbury again presents this subject which is not found in our Bible. Indeed it is not a little difficult to imagine from what source these variations from our usual versions were derived—perhaps it might be found in the mass of Jewish traditions. Lastly; the MS. under consideration came in most usefully for the restoration of the missing feet, arms, costume, weapons, utensils, &c.

In the middle ages, among the vast numbers of Romances which formed the reading of nearly every educated person, there are three which stand prominently forward, viz., *The Romance of the Sangreal* and *King Arthur*, that of *Charlemagne* and his twelve Peers, and lastly, that of the destruction of *Troy*. The story of *Troy Town*, as printed by Caxton, is a translation of the work of Raoul le Fevre, chaplain to Philip le Bon, duke of Burgundy: Caxton tells us he made the translation for the use of his patroness, the duchess. The work of Lefevre is an adaptation from that of Guido delle Colonne, who wrote in 1287; he again was indebted to earlier authors—such as Dares and Dictys of Crete—time-honoured names, but the works of whom, or rather those

fathered upon them, are of more than doubtful authority. However this may be, the *Troy Town* of Caxton is a most delightful book, and may best be described as forming a *resumé* of the whole cycle of classic mythology; the wonderful occurrences and myths being softened down and made possible and probable. There are three books—the first is occupied with the mythology generally from Saturn down to the birth of Hercules, including the legend of Perseus. The second contains the deeds of the Valiant Hercules who is represented as a valiant and wise knight *sans peur et sans reproche*, clothed in armour and wearing a surcoat of the skin of one of the Nemean lions. The third book relates to the destruction of Troy by the Greeks, and follows very closely the histories of Dares and Dictys, which were preferred in the middle ages to that of Homer: the opinion of Chaucer on this point being the prevailing one, viz.,

“ One said that Omer made lies,
Feyning in his poetries,
And was to the Greekes favorable,
Therefore held he it but fable.”¹

Joseph of Exeter wrote a long poem on the Trojan war, and was followed by Lydgate who handled, in addition, the story of the destruction of Thebes. Neither must we forget Chaucer, who was evidently quite as read in the Latin classics as a well-educated person would be in the present day. If not a majority, at least a large proportion, of his subjects are classical; and, to say nothing of his continual allusions and quotations, two of his longest stories, viz., that of Palamon and Arcite and the Troilus and Cresseide, taken respectively from Boccaccio and Lollius, have their action laid in Pagan history and in the Legend of Good Women the characters are all ancient. But a still greater fusion of Pagan and mediæval ideas occurs in Dante, in whose *Divina Commedia* we find the whole machinery of the Pagan poets. The *Inferno* contains Minos, Pluto, Cerberus, the Minotaur, the Giants, the Centaurs, Geryon, and many others, but all have their office to fulfil, and that office is generally much modified from that given them in Pagan mythology. Thus Pluto and Minos are horrid demons. Cerberus no longer guards the infernal regions, but is occupied in tearing the gluttonous souls to pieces. In a sort of neutral ground we meet Cato of Utica. Statius is discovered in purgatory; while Ripheus² and Trajan are in Paradise itself. Trajan indeed is said to have been saved by the prayers of S. Gregory, in which we probably recognize a concession made by the Church to the national pride. A whole volume would hardly suffice to demonstrate the Paganisms of Dante who is conducted on his perilous journey by no less a person than Virgil. How the latter acquired his mediæval reputation as a necromancer is by no means clear; the most probable explanation would be, that somehow or other he has got confounded with some namesake famous in the black art. Dante probably mixes Paganism with Christianity in the greatest de-

¹ House of Fame, b. iii. l. 386.

² *Æneidos* lib. ii. 426. Cadit et Ripheus justissimus unus, Qui fuit in Teucris observantissimus sequi.

groes when he addresses "Summo Giove, Che fosti in terra per noi crucifisso," *Purg. Canto vi. l. 119.* Virgil has a cycle of stories and adventures relating to him which were often painted and sculptured in the middle ages, and I remember once reading in a life of him, by a French author, an abstract from one of the hymns anciently sung in the services of the Church—of Capua (I think). It represents S. Paul weeping over the grave of Virgil as lamenting his death, and observing "what could I not have made of this man if I had only known him when alive?"

The romance of Alexander¹ is the last instance I shall mention with regard to the appropriation of Pagan subjects to the literature of the middle ages. Of course the Alexander of romance has but little in common with the Greek hero. The principal charm of the work is in the wonderful sights and strange people he saw during his Indian conquests. It begins thus: "here commences the book and true history of the good king Alexander, who was son of Nectanebus, who was formerly king and lord of (E)Gipte, and of the queen Olympias, who was wife of the king Philip, lord of Macedonia, the which king Alexander by his might conquered the whole world, as you will hear in the book;" and the author then tells us how Nectanebus deceived Olympias under the form of a dragon, how Alexander was born, and how he afterwards slew Nectanebus by pushing him into a ditch—how he conquers Darius—how he goes to Italy—of his combats with dragons, serpents, and lions,—also with a beast with three horns—also with elephants—how he saw women with beards and horns, others with horses' feet.—how he sees the Phoenix—and how the trees of the sun and moon prophesied his death—how he fights with dragons who have each an emerald in their forehead. He is carried up in the air by means of a cage supported by griffins. He descends into the sea in a tun of glass, &c. The story ends by informing us how he was preserved by the brother of Cassander, Jobas by name—a young squire who carved before him; and lastly, how Olympias was taken by Cassander, who caused her to die by a very cruel death, and her body, which had had much honour, he ordered to be thrown to the dogs and the birds, for he did not wish it to have sepulture. Such then were the contents of a few of the books constituting the popular literature of the day. We must add to these the copies of the classics which, by the way, were much more common than is generally supposed. For instance, Chaucer represents the clerk, the fifth husband of the wife of Bath, as possessing Ovid's *Art of Love* among sundry other treatises. If then we take all these things into consideration we shall have a very considerable mass of Pagan literature which, like all literature, would be sure to afford subjects for painting and sculpture. Accordingly we do find the subjects of these books very often painted and sculptured, not only in secular buildings and utensils, but even in places where we should hardly expect to find them, in churches for instance: but at the same time it is only fair to state that occasionally these representations of

¹ The British Museum possesses two illuminated copies of the Romance of Alexander. Reg. 15, E. vi. and 20 B. xx. The former was a gift of the great Talbot to Margaret of Anjou. There is also a very fine copy in the Bodleian at Oxford.

Pagan subjects were true antiques appropriated and worked up into mediæval objects. This is more particularly the case with engraved stones; thus we often find cameos and intaglios representing Pagan divinities decorating altar-books, shrines, &c., to say nothing of their insertion in the seals of individuals. Among many examples we might cite the altar-books in the *trésor* at Troyes ornamented with engraved stones, part of the spoils of Constantinople, offered by the crusaders. With regard to the hen and chickens of Queen Theodolinda at Monza, there is an antique cornelian engraved with a Neptune which does duty as one of the eyes of the hen. Occasionally these antiquities were valued for their own sake and preserved like relics in consequence of having supernatural properties attributed to them. Thus the abbey of S. Alban's in the time of Matthew Paris possessed a cameo representing a Roman emperor. This cameo, of which by the way the worthy monk has left us a drawing,¹ in which the antique is most delightfully mediævalized, was considered to possess the greatest efficacy in cases of child-birth, and was regularly sent out from the abbey for that purpose. The great cameo of the Sainte Chapelle long kept among the other relics, and now in the Cabinet des Medailles, was considered to represent the triumph of S. Joseph, although modern ingenuity has discovered the Apotheosis of Augustus to be the subject; and another cameo, now kept in the same place as the above-mentioned, has the beginning of the Gospel of S. John enamelled on the mounting. Charles V. for whom the said mounting was made, saw not Jupiter and the eagle, but S. John and his emblem.² In the old inventories stones engraved with a Victory in a chariot were entered as representing an angel in a car.

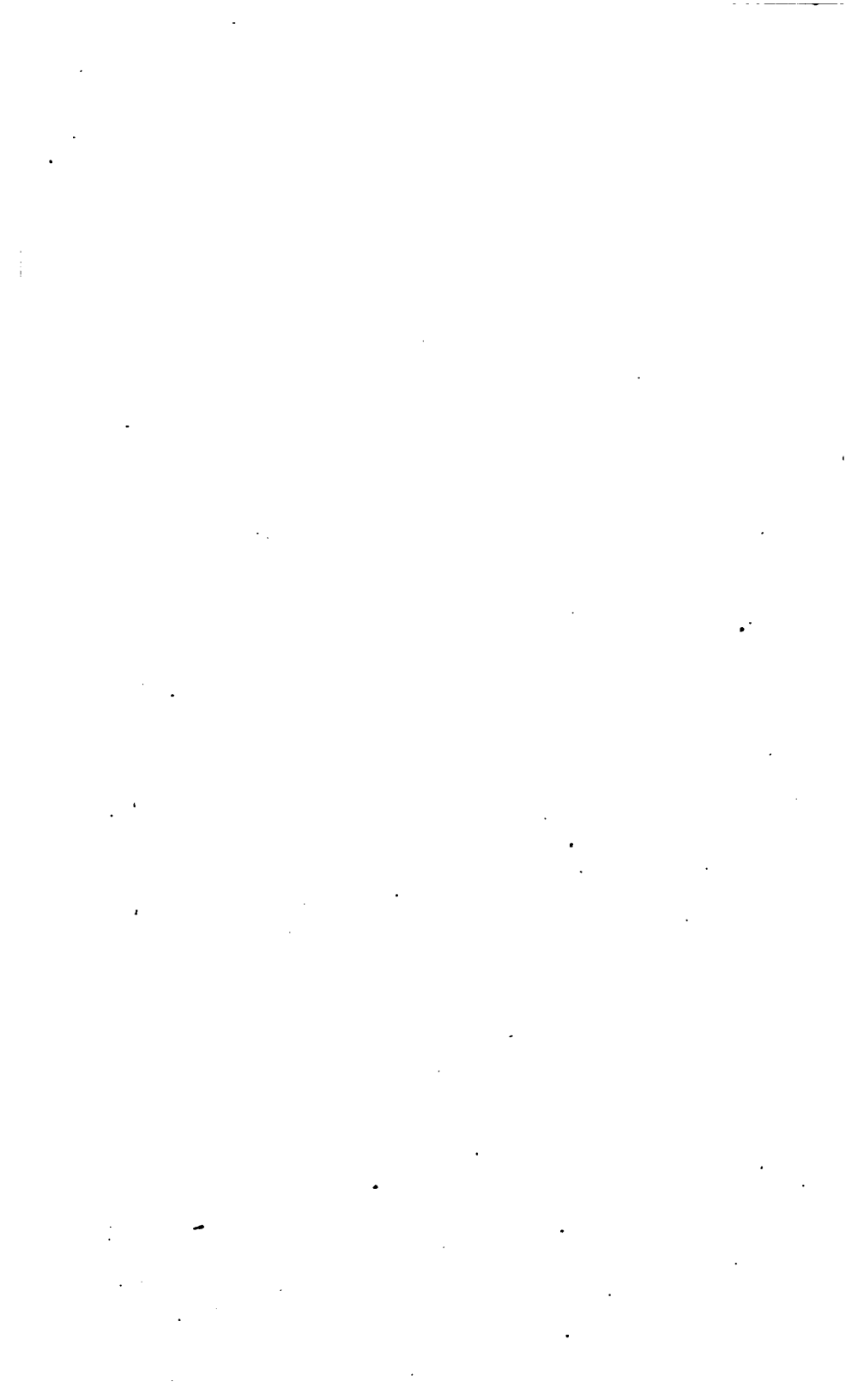
Again, an inspection of the sarcophagi will, like the beautiful mythological sculptures in the Campo Santo at Pisa, demonstrate how frequently they were made to do duty over again. A still more curious instance occurs at Monza, where some consecrated oils sent as a present from Gregory the Great to the Lombard Queen Theodolinda were found in the 14th century to be contained in an ancient cist with a mortuary inscription: and I believe that it is still employed for that purpose. The Pagan divinities themselves are occasionally to be met with ornamenting Christian churches—as the famous Proserpine on the north side of S. Mark's, at Venice: but more usually they are admitted as personifications of the planets. Examples may be found *inter alia* in the caps of the ducal palace at Venice; the Ragione and the church of the Eremitani at Padua; the Baptistry at Parma.

The British Museum possesses a presentation copy of the poems of Christine de Pisan,³ splendidly illuminated. Among these illuminations, which must be referred to the second quarter of the 15th century,

¹ Cotton MS. Nero D. 1.

² Another cameo with the dispute of Neptune and Minerva was long preserved in a church, and believed to be Adam and Eve eating the forbidden fruit. The celebrated vase used in the coronation of the Queens of France has been supposed to have belonged to one of the Ptolemys: the ornaments relate to the mysteries of Ceres and Bacchus.

³ 4431 Harl.





WB. del.

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are several representations of Pagan divinities and mythological personages,—all in the most fashionable costume of the time. Venus is most especially worthy of notice,—seated on the clouds and adorned with one of the most bizarre headdresses of the period; she holds a number of hearts in her lap; while below are a crowd of worshippers of either sex, who each offers up his or her own. Apollo is distinguished by his whole head being of a bright red, relieved by gold, while Minerva is accoutred as an amazon, i.e. partly in armour. Among the other subjects the most noticeable is the Trojan horse, who carries a castle on his back like an elephant. Jubinal in his *Dits Contes et Fabliaux* of the XII., XIII., and XIV. Centuries, gives a curious instance how Christianity and Paganism were often mixed up at that period; it is a little poem called *Le Martyre de S. Bacchus*, and relates how S. Bacchus was the son of La Vigne, who was a daughter of Noah; how he came from a strange land over the seas to convert the heathen; how he was buried in the ground and tormented with rakes; how his limbs were cut off; and how he did astounding miracles. The poem ends by telling us that S. Bacchus is symbolical of our LORD, and the Vine of the Blessed Virgin.

But of all the Pagan divinities the most renowned and the most frequently represented was Love. He is generally found dressed in the height of the fashion of the time, winged, and bearing a bow and arrows, and very often seated on two lions, with a pair of lovers kneeling on either side. The circular mirror-cases of the 13th century often present us with the god of Love; there are two or three very fine ones in the Hotel de Cluny. In a small Italian carving in bone, in the possession of Mr. Beresford Hope, the god of Love is quite naked, and stands on the backs of two kneeling naked figures, whose hands are bound behind them; there are also two other nude figures, one on either side, who are likewise kneeling and implore his protection or clemency. This sculpture has, I suspect, formerly formed part of one of those curious bone caskets distributed over all Italy, and commonly known by the name of *Scartole alla Certosa*. They are all of the same period, (the latter end of the 14th century,) and generally repeat the same subjects, which are for the most part referable to classic mythology. Thus one in the Soulages Collection has the story of Pyramus and Thisbe;¹ another in the Hotel de Cluny at Paris, is the story of Jason; a third in the Hospital at Vercelli, the history of Paris; and indeed a very long list might be made out, but, as before observed, the subjects are often repeated. Thus, Mr. Rohde Hawkins possesses a detailed fragment representing the Judgment of Paris, which agrees perfectly with a compartment in the Vercelli Casket; the goddesses are naked, Paris sleeps, and Mercury, who wears the usual long dress of the period, has a sort of vitta round his head such as we generally

¹ The Arundel Society has published part of an ivory coffer of French workmanship with the story of Pyramus and Thisbe. In the first compartment Thisbe is being shut up in a tower; in the second she communicates with him by means of a long tube, a sort of acoustic tube; in the last we have her hiding in a tree from the lion; and finally, Pyramus runs both Thisbe and himself through with the same sword.

observe on the heads of the Italian angels; the wings are transferred from his feet to his back. In the Museum at Brescia are fragments representing part of the story of Jason, like those in the Hotel de Cluny, as well as some others; with the abduction of Helen. These coffers are found in two shapes only, viz. octagonal and rectangular; in all probability they formed a staple article of manufacture in some Certosa in the north of Italy.

Very differently did the old artists proceed when they had to represent the Pagan divinities as idols, and not as abstractions or personifications. They are there represented as ugly-made and repulsive, standing on the altars, around which are the deluded worshippers, with very often a black imp perched near the head, who is supposed to make use of the idol for his lying prophecies. In the drawing in Queen Mary's Psalter, where the Israelites worship the golden calf, the calf is placed in a triptych with leaves, and beneath is an altar approached by many steps. The sibyls, on the other hand, and sometimes even the philosophers, are admitted into the very churches, and form part of the cloud of witnesses who bear testimony to the great scheme of Christian redemption. Of course it is far more rare to find the philosophers than the sibyls; perhaps the most complete set of the former will be found at Ulm, in the magnificent stalls of the cathedral choir. But philosophers and historians were occasionally even more honoured than by occupying a subordinate position in a church. At Como the two most conspicuous statues in the west front of the cathedral are those of the two Plinys. In the ducal palace at Venice the inventors of the Trivium and Quadrivium are placed in the capital next the principal angle one which contains the planets. But a more notable case is the following: in 1413 the good townsmen of Padua found some bones in a lead box in or near the same place where an inscribed stone had been discovered some fifty or eighty years previously. Now this stone had been pronounced to be the funeral inscription of the great historian Titus Livius. Of course the Paduans at once jumped to the conclusion that the bones and inscription belonged to the same person, and they were therefore transferred in state to the great Town Hall and deposited over one of the doorways, where they still remain. The jaw was separated from the rest, enclosed in a gilded ball, and suspended in the council chamber, doubtless to stimulate the eloquence of the Paduan common councillors; and Alphonso of Aragon obtained the right arm, having sent a special embassy to demand the gift. The original inscription, as well as the jaw in its gilded ball, are still to be seen; the former is inscribed in the walls of the Ragione, but the latter has been removed from the council chamber to the apartment of the keeper of the archives. Unfortunately for the Paduans an ancient inscription is no longer a mystery, and modern learning has made the unpleasant discovery, that all this honour had been paid to a certain Halys, a priest of the temple of Concord, and a freed man of a daughter of Titus Livius.

But this was not the first time before the above transaction that the Paduans had shown similar reverence for the memory of their ancestors. Some time during the 13th century, while digging the foun-

dations of a hospital, the workmen came upon a sarcophagus containing a skeleton of more than usual size, and a sword; these remains were forthwith declared to be those of Antenor, the reputed founder of Padua, and accordingly a fine tomb was made to receive them, which was placed against the outside wall of a church, and is still to be seen in Padua, after however undergoing sundry peregrinations.

It is well known how commonly the Romans were in the habit of personifying cities, virtues, vices, &c. In the middle ages no subjects are more common than the virtues and vices. Through Italy the virtues are for the most part employed as caryatides to support tombs: but occasionally they occur by themselves, as in the Dallage at Sienna, and the Capella della spina at Pisa. In England and France, however, they are more generally fighting with the vices, a method of representation most probably derived from the *Psychomachia* of Prudentius. The entrance doorway to the chapter house of Salisbury is one of the most perfect examples remaining in our own country; the execution is remarkably perfect, and very far superior to the groups within the spandrils inside. In the ducal palace at Venice we find a personification of Venice, in the Piazzetta façade, and a very fine personification it is. Venice is seated on two lions: around her throne flows the sea, and beneath her feet are two figures, one in armour and the other in civic costume, denoting her victories over external and domestic enemies.¹ In the same building, in the angle capital of the upper arcade, we find personifications of the four winds; certainly—as far as I can judge—equally, if not more, elegant than those on the celebrated tower at Athens. M. Didron, in the first volume of the *Annales Archéologiques*, has published an illumination from a MS. in the library at Rheims, representing the air, the winds, &c. The winds also occur in the tomb of S. Pietro Martino at Milan. The river Jordan is also found personified in the paintings and sculptures of the baptism of our Lord. Another very common instance is the four rivers of Paradise; rivers generally were treated in the classic manner, viz. as men of various ages pouring water out of urns. The sun and moon are commonly found in all the earlier representations of the crucifixion. They occur on the cover of a service book preserved in the library of the cathedral at Vercelli, and would appear to have been partially if not wholly copied from ancient coins; the sun has the vitta of the Roman emperors, and the moon has her head covered with a veil, and they both bear horns of fire. As to the book cover itself, it must be regarded as one of the most splendid of its kind: the border is composed of jewellery, cloisonnée enamels, and filagree; the centre figure is, I think, beaten up, but the sun and moon are in cloisonnée enamel.

We all know how the reproductive power of the earth was made by

¹ Reg. 6, E. ix. is a collection of Latin Poems by Convevole da Prato, addressed to King Robert of Naples, and composed between 1334 and 1342. In it are several personifications of cities,—also the judgment of Paris; Paris has his robe powdered with golden apples, and Juno with peacocks. We find also Philosophy crowned, holding books in her mantle, and carrying a sceptre with a star on the top. There is also Pegasus, &c.

the nations of antiquity the subject of foul rites and indecent representations. The former had of course to give way to the influence of Christianity, and of the latter I know but of one instance occurring in a large *coffre de mariage* of the beginning of the 14th century, and now in the possession of M. Gerente, of Paris. But the middle age worked out the same idea in its own peculiar manner by means of the science of alchemy, and its off-shoots, in the shape of the *Homunculus* and *Palingenesis*; the founder of the science itself was no less a person than *Hermes Triemegistus*, king, and afterwards god, of Egypt, and many were the commentaries written on the contents of the enamelled tablet said to have been found in his tomb.

The last subject I shall notice are the monsters of the middle ages. A serpent with them was what we should now call a dragon; i.e. an animal with two or more legs, tail, and wings. Now many of the curious combinations of animals and human beings might be explained by reference to illuminated copies of a very popular book of those times, viz. *Ovid Moralisé*. One such dating at the commencement of the 14th century is to be found in the *Bibliothèque* at Rouen. The plan of the work is this: a story is told out of Ovid, and then a Christian doctrine is applied to it:—thus the story of *Phaeton* signifies the fall of *Lucifer*. Now in all the representations of the various changes from one body to another, one half of each body is represented as perfect, i.e. the change is completed in one half only; not going on in all as in *Bernini's Apollo* and *Daphne*. Thus when *Vulcan* changes himself into a horse the upper half is that of a man fully clothed and wearing a crown:—to this half the two hind legs of a horse are joined. *Arachne* is a lady down to the waist: below is the body and legs of a spider, &c. I suspect that the metamorphoses of Ovid and the stories of *Pliny* will be found to be the key to the meaning of many of those strange animals we so often meet with in illuminations, and which appear to be there for no other purpose, and to mean nothing.

I have thus endeavoured, although in a very imperfect manner, to show how the authors and artists, and even the Church, of the Middle Ages used up and incorporated the stories of Paganism, when that Paganism had ceased to exist and be formidable. Probably in our own country,—when our own Church has become more extended and developed, and when painting and sculpture shall have become necessary adjuncts to our churches—we may not only follow the example set us with regard to classic subjects, but may even use such of the myths of the unreformed Church as may be of an edifying character, such as that of *S. George* or that of *S. Christopher*.

CHURCH RESTORATION IN WARWICKSHIRE.

(Coventry, Kenilworth, Stratford-on-Avon, Hampton Lucy.)

MY DEAR MR. EDITOR,

In my last communication on Church Restoration in Warwickshire, I promised to send you another paper on the same subject. With your permission I will now fulfil my promise.

Your notice of the church of the *Holy Trinity, Coventry*, a few months since, will prevent my detaining you long there. This restoration is certainly one of the most complete works in the midland districts. It surpasses in grandeur the fine church of *S. Mary, Stafford*. The one blemish is the poorness of the stained glass throughout, in the east window especially. The old Jacobean altar has been retained; its style is peculiar, but from its great size it looks remarkably well. The slab is of white marble. On it stand the two large candlesticks presented to the church by the late Vicar, Dr. Hook. The new hand-rail to the steps of the pulpit and the canopy of the font, designed by Mr. Skidmore, are singularly beautiful. The font-canopy is, I suppose, unique. Polychromed iron is the material; and instead of the old conventional crockets, water-lilies designed and coloured from nature take their places. Mr. Skidmore's designs are most admirable; and Churchmen are deeply indebted to him for the persevering efforts he has made to prove how admirably iron and brass may be made to minister to the material beauty of God's house. It is very satisfactory to find that this talented artist is thoroughly appreciated in his native town. The new seats throughout the church are fixed; they are of oak and very solid. It seems a pity that chairs were not placed in the nave. The old organ has been retained and removed from the west end of the nave to the south aisle of the chancel. The curious old fresco of the Last Judgment over the chancel-arch has been carefully preserved, though its colours look rather dingy when compared with the gorgeous tints of the nave roof.

The restorations at the church of *S. Michael* are progressing slowly. Externally the re-casing with new stone is being gradually carried out; but internally, (owing I believe to a dispute with the corporation,) the reredos and other works connected with the altar are still unfinished. Three of the apse windows are filled with glass by O'Connor; the remaining two contain fragments of old glass collected from different windows in the church. The large and beautiful memorial window recently put in at the east end of the north aisle of the nave (once the Ladye chapel) is deserving of much praise. The central portion of the window is occupied with our Lord ascending, surrounded by the Apostles and the Blessed Virgin, who occupies a prominent place in the foreground. At her feet the lily is most artistically introduced. The side lights contain figures of the Prophets. The incumbent of this important parish lives in Leamington. It would

be well if churchwardens turned their attention to the evils of non-residence, and the shameful abuses of the pew-system, rather than make mountebanks of themselves over two wax candles and an altar cross.

The fine Third-Pointed cruciform church of *S. John* is still in a most discreditable state; it is a noble edifice, and has many striking peculiarities. On the hill above *S. John's* stands the Roman Catholic church. Its plan is the usual one for a small parochial church; nave and aisles with chapels at the eastern end, and well-developed chancel, separated from the nave by a simple but effective screen surmounted by the rood. Here may be seen some very excellent stained glass and several modern brasses already much worn. Does it not seem a mistake to put down enamelled brasses in the central passage of the nave? The presbytery and schools form a pretty group, and are worthy of imitation. The ruins of the Carmelite convent recently patched up and incorporated with a modern workhouse can hardly be called a restoration: nevertheless, I should advise your readers to pay the Coventry Union a visit. One side of the cloisters is quite perfect and in good preservation; a few old windows and doors may also be discovered in the various wards. The new buildings for the Blue Coat schools erected on the site of the destroyed cathedral harmonize admirably with their imposing neighbours, *S. Michael and Holy Trinity*. During the excavations for the foundation many fragments of the old cathedral have been brought to light. Tradition asserts that this church had three spires. If so, the aspect of the church square at Coventry, must have been unrivalled. The wooden belfry or campanile belonging to *Holy Trinity*, I think, you have mentioned in a former number. The municipality of Coventry deserve the highest praise for the liberal manner in which they have thrown open to the public *S. Mary's* hall and *Trinity* church. I wish other towns would follow their example.

At *Kenilworth* the pretty little Roman Catholic chapel, founded by Mrs. Amherst, should not be passed by. The material is red brick, and the style late Third-Pointed. It is very small, but as chairs are used the nave is unincumbered. The crucifixes and candlesticks are all of good design, but here, as in almost all other Roman Catholic churches, there seems a want of taste in arranging hangings, pictures, flowers, &c.,. The magnificent church of *S. Thomas Cantuar*, Erdington, near Birmingham, is marred more or less with incongruous pictures and statues; so also are the churches at Clapham and Greenwich, with many others I could mention. *S. George's* cathedral, Southwark, and the Jesuits' church, in Farm-street, are perhaps exceptions. Whilst we, of the Church of England, are waging war—and a successful war too—against pews, galleries, whitewash, I wish, for the sake of Christian art common to us both, the Roman Catholics would lend a hand and wage war with plaister statuary, paper flowers, and execrable pictures.

The old church at *Kenilworth* is in a miserable state. A memorial window has recently been placed in the chancel. At Warwick, meetings have been held to take into consideration the state of the debased nave of *S. Mary's*. You remember Longfellow's lines which are singularly applicable here:—

"What a darksome and dismal place,
 I wonder that any man has the face
 To call such a church the house of the Lord,
 And the gate of Heaven—yet such is the word;
 Ceiling and walls, and windows old,
 Covered with cobwebs, blackened with mould;
 Dust on the pulpit, dust on the stairs,
 Dust on the benches, and stalls, and chairs.
 The pulpit from which such ponderous sermons," &c., &c.

This only applies to the nave and transepts; the choir is, as you are aware, in very good repair. I regret to find that some silly remarks were made at one of the meetings, about avoiding the "Oxford School of Architecture, and all architectural societies." The great, lumbering, inconvenient galleries also had their defenders. The first alterations will be commenced in the transepts by the removal of the pews. The twin pulpits are also doomed. I hope some day to see the nave entirely cleared out, the western arch thrown open, and the Beauchamp chapel made one of the architectural features of the interior. At present it is quite shut out from the rest of the church. There is one cause of congratulation, and that is, that nothing on earth could make this nave uglier or more ill-adapted for congregational purposes than it is; so that however bad the alterations may be, they must be improvements.

I must now call your attention to the important restorations which have been made from time to time in the church of *Stratford-on-Avon*. This fine edifice is cruciform, with central tower and spire. The latter and the transepts are much earlier than the nave and chancel, which are fine examples of Early Third-Pointed. The clerestory of the nave is especially worthy of notice. The works were commenced ten or fifteen years since, and have been steadily carried on up to the present time. The first work taken in hand was connected with the transepts. They received new roofs of good design, and two fine Middle-Pointed windows were inserted north and south, in place of two debased ones. The nave was re-seated at the same time with low pews; unfortunately no central passage was left, and this defect mars the whole interior of the church. The galleries, I suppose, could not be dispensed with. They are not obtrusive, but of course the aisles in an architectural point of view are irretrievably spoilt. The latest alterations have been the removal of the organ from the west end of the nave to the north transept. The twin pulpits were done away with about three years since, when raised longitudinal seats were erected for the clergy and choir at the east end of the nave. It would have been a better arrangement if these seats had been fixed in the open space under the tower; but best of all, to have put the fine old chancel to its proper use. The organ is a fine instrument, one of the best in this neighbourhood. The case is formed from fragments of old screens, probably portions of the rood-loft. The chancel 'remains as in times past,' much disfigured by modern tablets. The mural monument erected to the memory of Shakespeare, is fixed on the north side of the sanctuary, opposite the sedilia, which are used. I have been told £300 a year is received in fees from visitors to this tomb, all of which goes into the clerk's pocket. What a sad pity that this large sum is not applied to the fabric of the church. The

altar is new; the material is stone, with a marble slab. It requires a rich frontal to give it greater dignity. The east window is filled with glass by Mr. Holland, of Warwick. It is too patchy and blue; nor do I like the glass in the west window. Mr. Holland, however, is a most painstaking and obliging person, and his establishment at Warwick is well worth a visit. The windows he has executed for Southam, Whitnash, and the new church at Rugby, are admirable. The handsome lectern was presented to the church by Lord Feilding, and the font by the Rev. T. Helmore, who is a native of Stratford. The Clapton chantry forms the eastern termination of the north aisle of the nave. The fine tomb of Sir Hugh Clapton is in excellent preservation. The other tombs to members of this family are much later. The effigies are evidently meant to be portraits. A border pattern of old glass round the windows lighting this chantry, is worth notice. In a corresponding position in the south aisle of the nave stood the parochial altar, dedicated to S. Thomas of Canterbury. The triple sedilia still remain, and the roof of this aisle is powdered with stars. At the Reformation the college was suppressed, and the church became parochial. The buildings of the college were only recently destroyed.

At *Hampton Lucy* the works are at a stand-still. The magnificent apsidal termination to this church has been most cleverly worked and incorporated with the inferior style of Rickman. I should think Mr. Scott would consider this apse one of his masterpieces. Its beauty within and without must be seen to be appreciated. The reredos is alabaster, with serpentine shafts, and in medallions are introduced the heads of our Lord, S. John Baptist, the Blessed Virgin, Mary Magdalene, and Mary the wife of Cleophas. The shafts of the windows are of red Devonshire marble. This remarkable church will one day require a more detailed notice, so I will say no more at present, but will promise you another letter after the opening.

Before I conclude, I would just mention that since my last communication, new stained-glass windows have been inserted at Southam, Whitnash, and Wellesbourne. The Whitnash window is by Lavers, of London, and is a thank-offering from the rectory for having been spared the visitation of a fever which was raging in the village. The subject is the Angel staying the sword at the threshing-floor of Araunah. The rector of Whitnash has lighted his chancel most successfully with Moderator lamps, from designs by Skidmore. The stems and supports are most elegant, and the light almost equals gas.

My last letter to the *Ecclesiologist* gave rise to a series of letters in a local paper contributed by "A Wanderer," who visited the churches I had described in your pages, and contradicted many of my statements. At first I thought I would come forward as your champion, and defend you from the imputation of having published falsehoods, but after perusing the letters of this amiable "Wanderer," I came to the conclusion that it would be wiser to let him wander on, and leave your readers to judge for themselves.

Apologising for the length of my letter,

I remain, Yours very faithfully,

K. E.

S. MICHAEL AND ALL ANGELS, NEAR TENBURY, WOR- CESTERSHIRE.

THIS church and college, of which Mr. Woodyer is the architect, form one of the most remarkable ecclesiastical foundations of the present day, being erected, on a very liberal scale, chiefly at the expense of the Rev. Sir F. A. Gore Ouseley, Bart.

The building, when complete, will form a quadrangle, the church occupying the whole of the north side, which is next to the public road. The college however will be connected with the church at its eastern and western extremities only by a wall and cloister; for the consecrated ground on the south side of the church will not be otherwise built upon. The church was consecrated last Michaelmas-day; the college-buildings on the east and south sides of the court will soon be ready for habitation, if they are not so already; the west side is not yet begun. The style is early Middle-Pointed; the walls are of a reddish-grey sand-stone, quarried on the spot, with dressings of Bath-stone.

The church is cruciform, with lean-to aisles to nave and choir,¹ both of which have clerestories,—a five-sided apse, a large sacristy in the south-east angle communicating with the nave by a narrow covered passage outside the south transept, and a porch at the western extremity of the north side. There is no tower or spire, but it is intended to erect a bell-tower over the entrance gateway of the college on the west side of the quadrangle. Two bells are hung within the west gable.

The height of the church is one of its most striking features, being sixty-nine feet from the ground to the ridge. Its breadth is proportionate, its length scarcely so, being only one hundred and twenty-two feet. The whole church is groined internally with wood, for acoustic reasons. The apse contains a two-light window in each face, with a trefoil or cinquefoil in the head. The eastern limb contains one bay westward of the apse, with a divided arch on each side, opening into the choir aisles; and in the clerestory above these are two windows on each side of two lights each. All these windows are filled with stained glass by Mr. Hardman, the subjects being figures of angels, which, both for drawing and colouring are some of the best specimens of modern glass-painting.

The altar is placed in the chord of the apse, is of oak, and has a reredos of the same material, surmounted with a canopy, and adorned with polychrome. Above the canopy is a tall and slender metal cross, terminating in white flowers. The super-altar supports a pair of handsome candlesticks. The altar is correctly vested, except that it is not yet provided with the full number of changes for the different

¹ As the church is both parochial and collegiate, it might be questioned whether the term "choir" or "chancel" was most appropriate. But architecturally the eastern limb is a *choir*, being of the same height with the nave.

seasons. The frontal which we saw was of crimson velvet, richly embroidered with passion-flowers. The apse has a tessellated pavement, the rest of the choir being paved with coloured encaustic tiles. There are no altar-rails. The choir is separated from its aisles by an iron grill. The stalls are placed in the crossing of the transepts; there is only one row, not returned, with subseellæ and an open desk in front for the boys. An iron roodscreen, based on a low one of stone, without a cross, but surmounted with seven candlesticks, separates the choir from the nave.

The north and south transepts have each a rose-window in their gable-fronts, with different tracery. The north transept is appropriated as a baptistery. The font is of Caen stone, with green marble panels, and has a lofty oak cover, which is raised by means of a windlass. A well in the north-east corner supplies water for the font and for cleansing the church. The south transept is filled with the organ, which is one of the largest in the kingdom, and is raised above the stalls, so that the pedal-keys are on a level with the tops of the stall-backs. It is remarkable for having no case, except that the front is closed up to the sound-board. Above this the front is composed simply of open-diapason pipes, and those of the tuba mirabilis, the latter projecting outwards at an angle from the sound-board. The front pipes are all polychromed, the upright ones being painted with figures and mottos relating to the dedication of the church.

As the organ is remarkable, not only for its size but also for its general excellence, and is not described in Hopkins and Rimbault, we insert the specification, for which we are indebted to the Rev. Sir Frederick Ouseley, the designer. It was built by Messrs. Flight and Son. The size of tone refers in every case to the CC key, according to the general rule. We were glad to find that the system of temperament adopted for this instrument is the equal.

GREAT ORGAN, 14 Stops, CCC to g^3 in altissimo, $5\frac{3}{4}$ octaves.

1 { Stopt Diap. Treb.—metal }	8 ft. tone	8 Twelfth	metal $2\frac{3}{4}$ ft.
1 { Stopt Diap. Bass—wood }		9 Fifteenth.....	metal 2 ft.
2 Clarabella Treble	wood 8 ft.	10 Tierce.....	metal $1\frac{1}{2}$ ft.
3 Small Open Diap.....	metal 8 ft.	11 Full Mixture	III ranks 2 ft.
4 Large Front Open Dia.	metal 8 ft.	12 Sharp Mixture	III ranks 1 ft.
5 Stopt Flute	wood 4 ft. tone	13 Trumpet.....	reed 8 ft.
6 Gamba Principal	metal 4 ft.	14 Tuba Mirabilis	reed 8 ft.
7 Large Principal	metal 4 ft.		

All the stops in the Great Organ are carried down to the CCC key, except the Clarabella, the Flute, and the small Trumpet.

CHOIR ORGAN, 11 Stops, CCC to g^3 in altissimo, $5\frac{3}{4}$ octaves.

15 Stopt Diapason	wood 8 ft. tone	20 Twelfth	metal $2\frac{3}{4}$ ft.
16 Dulciana	metal 8 ft.	21 Fifteenth	metal 2 ft.
17 Viol da Gamba.....	metal 8 ft.	22 Flageolet	wood 2 ft.
18 Flute, stopt, metal to	} 4 ft. tone	23 Sesquialtera	III ranks $1\frac{1}{2}$ ft.
Tenor c, bass wood ..		24 Free-reed stop	8 ft.
19 Principal	metal 4 ft.	25 Cromorne.....	reed 8 ft.

All the stops in the Choir Organ are carried down to the CCC key, except the Dulciana, Viol da Gamba, and Flageolet, which only extend to CC, and the Flute and Cromorne, which end at Tenor c.

SWELL ORGAN, 10 Stops, CC to g^3 , $4\frac{1}{2}$ octaves.

26 Bourdon stopt wood 16 ft. tone	31 Mixture V ranks 2 ft.
27 Stopt Diapason metal 8 ft. tone	32 Double Trumpet reed 16 ft.
28 Open Diapason metal 8 ft.	33 Trumpet reed 8 ft.
29 Principal metal 4 ft.	34 Hautboy reed 8 ft.
30 Fifteenth metal 2 ft.	35 Clarion reed 4 ft.

SOLO ORGAN, 9 Stops, Tenor c to g^3 , $3\frac{1}{2}$ octaves.

36 Double Stopt Diap. wood 16 ft. tone	42 Mounted Cornet, V ranks, to } middle c^1 only, wood and } 8 ft.
37 Stopt Diapason wood 8 ft. tone	metal }
38 Keraulophon metal 8 ft.	43 Vox Humana reed, metal 8 ft.
39 Harmonic Diapason metal 8 ft. tone	44 Spare Slider for a reed stop.
40 Wald Flute wood 4 ft.	
41 Piccolo wood 2 ft.	

PEDAL ORGAN, 4 Stops, CCC to Tenor f, $2\frac{1}{2}$ octaves.

45 Pyramidon, down to GG } key } 32 ft. tone	47 Quint wood 10 $\frac{1}{2}$ ft.
46 Open Diapason wood 16 ft.	48 Principal wood 8 ft.

Couplers.

1 Swell to Great.	5 Choir 16 ft. pitch to Pedal.
2 Choir suboctave to Great.	6 Great 16 ft. pitch to Pedal.
3 Swell to Choir.	7 Great 8 ft. pitch to Pedal.
4 Swell 8 ft. pitch to Pedal.	

The nave consists of three full-sized bays, and a smaller westernmost bay. The piers are of blue stone, from the forest of Dean. The clerestory windows are of three lights cinquefoiled; the west window of six lights in two groups, with a quatrefoiled circle in the head. There is a west door; also a south door opening into the college court, directly opposite the north porch. The aisle windows are of four lights trefoiled. The whole of the nave and aisles are paved with tiles, and have coloured tiles round the sides and along the middle line of the nave. The pulpit stands in the north-east angle of the nave, and is of Caen stone, octangular, with figures of angels at the angles. The church is seated partly with moveable benches, partly with chairs. The nave is lighted with oil lamps of polished brass, with argand burners; the choir with camphine lamps, of a richer pattern.

We postpone the further description of the College until we shall have had an opportunity of seeing it completed. We are sorry to learn that the founder is, through unforeseen occurrences, unable to complete it from his own resources, and hope that the liberality of others will soon enable him to do so.

In conclusion, it may be observed, that in consequence of the shortness of the nave, proportionately to its breadth, it lacks that tranquil character which our ancient cathedrals and minsters possess; and the defect is rather increased by the colours of the tiles in the nave, which are somewhat too glaring. But the proportions of the building are perhaps about the best that could have been chosen, considering the double purpose for which it is designed: and allowance must be made for the absence, as yet, of stained glass in the nave and aisles. The general aspect of the choir is very satisfactory; and, upon the whole,

we rejoice that the munificence of the founder has been so well directed by the skill of the architect. We should be still more glad if the noble organ were used to accompany the simple but sublime chants for the Psalms which western Christendom has known and honoured for more than a thousand years; but it is something that the choral service of S. Michael's will not suffer by comparison, with respect to chasteness and decorum, with that of any cathedral in the United Kingdom.

LLANDAFF CATHEDRAL.

To the Editor of the Ecclesiologist.

Llandaff, July, 1857.

SIR,—Your June Number contains, in a letter from one of your correspondents, some strictures on the restoration of Llandaff Cathedral, which cannot but have a prejudicial effect upon a work which depends for success entirely on the sympathy of the public, and can therefore ill afford any unnecessary disparagement. To remove so unfavourable an impression, we hope you will permit us to refute at least those statements which are founded in error.

The most prominent is that where he says that the roof of the nave has been pitched too high, and will not agree with the gable of the west front. This is happily a misapprehension on his part, and he, with your readers, will be glad to learn that "the long unbroken" roof will be strictly preserved, since the apex of the new roof does agree with, and was determined by that of the west gable, and as we had also the line of the cornice to start from, we had no choice as to its pitch, the angle of which at the apex being 68 degrees, leaves the roof considerably less than an equilateral triangle. We think that only those who are greatly biassed in favour of *Perpendicular*, would consider it too lofty to surmount a nave of *First-Pointed* work.

We are at a loss to understand how one so intimate with the minutiae of the progress of the restoration, should be unable to account for what he calls "the sham gable over the east window of the Lady Chapel." He *must* know that it was at first contemplated to put a high roof to this part of the building, but that a later discovery of the remains of an east window in the Presbytery rendered it evident that such could not have been the original intention; this accounts for the low roof and for the present isolation of the gable, which never was intended as a sham, and only awaits its removal as soon as funds can be spared for the purpose.

As he qualifies his remarks upon the internal roof of the Presbytery by an admission that his taste in roofs is looked upon as singular, we need not discuss that subject; but we are surprised to find that so competent an authority should not see why this part of the church could not have been vaulted, the simple fact being that no provision was made in the original design to counteract the thrust of a vault.

With regard to the reredos, it is certainly a debateable point. The original is not late Perpendicular, as your correspondent describes it, but late Middle-Pointed. The lower portion which remained was so terribly mutilated as to have required complete renovation, and the upper range of canopies, now destroyed, could only have been surmised from an imperfect description by Browne Willis. In addition to this, a feeling prevailed in favour of the restoration of the jambs of the Norman arch, which its removal alone rendered possible, and obliged us to confine our design for the new reredos, (which, by the way, is not imitated from a tomb in Westminster,) within the jambs of the said arch, and when the panels are filled with paintings, as was always intended, we think it will "look a little like a reredos."

We think that your correspondent will find few to agree with him, as regards what he is pleased to term "the needless magnificence of the pulpit, and elaborateness of the sedilia," which only carry out the principle, from the first adopted, of doing whatever is undertaken thoroughly well.

The seats which are so novel to him, would be recognized by many of your readers as a modification of the type of those in the church in Munster Square, by the late Mr. Carpenter.

We cannot, however, conclude, without acknowledging our appreciation of the general approval of the conduct of the restoration from so able a critic, who perhaps would not have found so many faults if he had not been one of those whose fate at the opening he so bitterly bewails.

We are, Sir,

Your obedient servants,

THE ARCHITECTS TO THE RESTORATION OF
LLANDAFF CATHEDRAL.

PROGRESS AT LILLE.

WE have received information, from an authentic source, of the progress of the scheme for building the cathedral at Lille, since the epoch when Messrs. Clutton and Burges were disreputably cashiered, as architects of the edifice to be founded on their prize design. It seems that the executive "*commission*" found itself in the undesirable position of possessing more brains (bought brains, we mean,) than money. It had courted the world's competition, and the world accepted the invitation, went in, and beat France. There were only two available sources of the wherewithal. A general subscription from the religious public, and a state-lottery; but it was not thought likely that the religious public of France would subscribe to complete the work of foreigners and men of another communion, while the national *amour propre* has been so much wounded by the award of the jury, that it became problematical whether the lottery would be granted by the state, or the tickets taken by the people generally, even

if it were granted. Besides the prize design itself was unpopular. We quote these "*circonstances extenuantes*," not as an excuse for what we still consider a signal act of bad faith, but as a proof that the commission was rather passively than actively the agent in it. Accordingly the plans were placed in the hands of three persons to be modified ;—M. Leroy, as local architect at Lille, who, it will be remembered, carried off one of the silver medals for his design ; L'Abbé Godfroy, who was instrumental in building Notre Dame de Bon Secours, at Rouen ; and, finally, the late Père Martin.

Père Martin was the moving spirit of the body, and in eight days produced his notion of a cathedral, (including sections, &c., on a large size and tinted,) which deviated widely from that of Messrs. Clutton and Burges. Armed with these drawings, the promoters of the church commenced active operations, and the foundations are already laid for the whole east end of the cathedral up to the chord of the apse, and the Lady Chapel is being actively proceeded with.

The present design seems to differ from that which our countrymen contributed, by the attributes of thinness and frippery. The plan has been much enlarged, and the walls and buttresses very much diminished. The nave has now six bays, with aisles. The transepts are two bays deep, with eastern aisles. The choir possesses five bays, without counting the apse ; the Lady Chapel has been lengthened, and all the circular apsidal chapels have been made polygonal. The sacristy is a hideous erection in brick, glued on to the south transept, and consisting of sundry circular towers with steep pyramidal roofs. The lower story is to contain a museum, and to be the depository of the prize designs. This feature of the building professes to be adapted, "with a difference," from Mr. Street's designs. We conclude, that Mr. Street did not give the hint to adopt regular projecting long and short quoins, neither do we attribute to him that charming composition of the attenuated doorway, flanked by a lean statue on each side ; these statues respectively surmounted by a little trefoiled window.

The aisle and clerestory windows are alike ; two unfoliated lights, with a circular sexfoiled light in the head. The pillars of the nave are circular, set round with eight detached shafts ; and those of the lantern quatrefoiled in section with twelve shafts. There is also a triforium arcaded of four unfoliated arches in each bay. The whole design is overladen with ornaments, crockets, &c., and pierced with galleries in all directions, indicating—as our informant thought—a hand accustomed to design *orfèvrerie*. The internal elevation of the transepts is especially feeble. The only external elevation executed was that of the west end, resembling to some extent that of the prizemen, but more affluent in crockets ; and, instead of telling the story of the Great Sacrifice in the statues at the summit, carrying the image of the Blessed Virgin with the local saints in adoration. The pillars of the doorway are quite plain, while Messrs. Clutton and Burges's two severe towers, with lead spires, give place to two copies of the tower and spire of S. Pierre at Caen. The central *flèche* we hear is a monstrosity.

For many reasons we greatly regret that this design should have been the last work of Père Martin, and the one by which, in all probability, his name will be most generally known. Of his profound learning in many branches of antiquarian ecclesiology, and of the readiness of his graceful pencil, we have a strong conviction. But no one man is sufficient for every object which is involved under the term ecclesiology. Not to subdivide it more minutely, it has its theologico-literary, its "instrumental," and its sternly architectural face. Père Martin, not an architect educated, had won himself incontestable fame in the two first-named branches; it would have been wiser, therefore, not to have aimed at the perilous achievement of the *per saltum* acquisition of reputation in that third field which so imperatively demands a long and special training. As, however, he has now departed, and the Lillois are no more bound to respect his feelings, than they respected those of Messrs. Clutton and Burges, we should advise them either to give M. Leroy—who is at least a trained architect—discretionary power to alter the designs, or else they might pay a graceful compliment to the distinguished memory of the departed Lassus, by integrally adopting instead that able design of his which won the third prize. There would now be no personal favour involved in the choice, while it would be more advantageous to the fame of the first prizemen than the completion of a structure which would exhibit just enough distorted likeness to their work, to involve them in the discredit of what they were not guilty of.

THE BERN COMPETITION.

WE have been favoured with a translation from the *Schwytzer-Zeitung* of the decision of the Jury on the competition designs for the Catholic church in Bern. We need scarcely say that we dissent from the verdict.

THE jury which had to decide on the plans sent in for the Catholic church at Bern assembled at Einsiedeln on the 11th of May, and was hospitably received by the Very Reverend the Abbat. Some of the members had arrived before, others had for some time previously been preparing preliminary studies for facilitating the task of the jury. On the 12th the first sitting was held under the presidency of the Papal Chargé d'Affaires, Monsignor Bovieri, in the great Hall of the Convent, when the plans were laid out for inspection, and a sub-committee of seven members was named, who were charged with classing the designs with reference to their absolute and relative merit, and with reporting on them. This committee was composed of the architects Messrs. Emm. Muller of Uri, Settler and Dähler of Bern, Professor Semper of Zurich, Canon Poncet of Annecy, Dean Lonchamps of Vottens, (Vaud) and Father Gall Morel of Einsiedeln. These gentlemen proceeded immediately and seriously to work, and began by eliminating the plans which had least artistic merit, or which did not

comply with the conditions of the programme. Twenty-four plans had been sent in, whereof several were from abroad. At the first scrutiny ten of these plans, and at the second four more, were set aside, although several of them offered very excellent *motifs* and particularities; whilst some others were proved by the first glance to be only the attempt of beginners. The selection became more difficult amongst the remaining ten. They had all numerous advantages and beauties, and yet none of them fully satisfied the demands of art as well as those of the programme. In general by far the greater proportion of the plans possessed a really Christian character. Only very few went astray, in the pure fantastic or in the classic antique style. Only two designs in the pure Gothic style of the fifteenth century presented themselves, probably because the greater part of the competitors had feared the nearness of the imposing Minster of Bern, and the outlay demanded by this style; on the other hand many plans had approached the simple Basilican style, or had endeavoured to embellish it with Romanesque and Gothic accessories. One of the plans had endeavoured also to unite the form of the most ancient Christian churches with French elegance; as for instance in the M. Loretto (*sic*) in Paris. In some designs it was easy to recognize the impress of national forms of style, or the imitation of certain excellent churches of the Middle Ages. One had given way to the study of Christian archaeology; another had paid more attention to what was particularly feasible or simple in the whole building.

With regard also to the execution and perfection of the drawings, a great difference was perceptible: and whilst by the side of a few careless daubs the greater proportion manifested great industry and elegance of workmanship, some few were really distinguished and admirable. Still this general criticism might lead us too far; let it suffice to have indicated that the decision was no easy one. The programme had fixed a first prize of 1500 frs.: as second and third, gold medals: and as fourth and fifth, silver medals. The Committee of Scrutiny assigned besides a sixth prize, and further distinguished with an *accessit* six other plans in a fixed order.

After the result of the scrutiny and classification had been laid next day by the Committee before the assembled Jury, the whole of the members investigated once more both the plans destined for prizes, as well as those set aside, and it was thought that even amongst the latter some deserve prizes. Upon this ensued a discussion, which turned chiefly on the first and second prizes.

After this the first prize was decreed, by ballot, to the plan *Petrus janitor Cali et Paulus Doctor gentium*. This design confines itself to the models of the finest churches of the end of the eleventh century, and possesses, notwithstanding the transitional details from the Romanesque to the Gothic, or the Pointed-arch style, a pleasing oneness and harmony, and unites the solidity and high seriousness of the first, with the lightness, elevation, and manifoldness of the latter, without thereby too much infringing the conditions of the programme. This plan is by Messrs. E. Deperthes and H. Marechal of Rheims. The design *Non est hic aliud*, by the architect W. F. Tugginer of Soleure,

received the second prize, a gold medal, and is distinguished by appropriateness and simple elegance. The third prize, also a gold medal, was decreed on the same grounds to the architect J. U. Lendi, of Coire, but resident in Freiburg. His piece bore the motto, *Omne tulit punctum*. Another plan, *Nisi Dominus*, by George Goldin, (sic) of Sheffield, in Yorkshire, (England) manifested so extended a study of mediæval ecclesiology, and such very excellent details, that a third gold medal was assigned to it. Instead of the two silver medals, no less than five such medals were decreed, on account of the great difficulty there was in classifying the next succeeding designs in orders of merit; whilst on the other hand the otherwise usual honourable mentions were not made. The five so rewarded plans are *ex æquo*—that is, without distinction of merit, as follows.

1. *Timor Dei principium sapientiæ*, by J. Charles Boissonas, of Geneva. The plan is of the Basilican form, strictly adhered to and carried out.

2. *Preis dem Höhesten und Ehre*, by Kaspar Jeuch, of Baden—(Argau) a light, elegant, much varied Gothic design.

3. *In hoc signo vinces*, by Theodore Zeerleder, architect, in Bern. A good transitional Gothic design, with special regard to the position and accessories of the site.

4. *Palmarum qui meruit ferat*, by J. L. Pedley, architect, in Southampton (England.) This plan is a miniature of one of those many noble cathedrals of England in the Gothic style, and betrays extraordinary acquaintance with the constructive element and with ecclesiastical archæology.

5. *Der Glaube macht¹ Stark*, (sic) by Gustavus Mossdorf, drawing master of the Cantonal School of Lucern. This plan showed deep study of the older specially German architecture, and appears to have taken as models certain mediæval churches.

The names of the prizemen were of course only discovered and proclaimed by the President after the decision of the prizes, and it is therefore accidental that the prizes are divided amongst so many cantons and countries. The greater number of competitors were from the Canton of Bern, others from the Cantons of St. Gall and Schwytz, two from France, one from Germany, where, unfortunately, the programme was too little known. Regret for the death of the genial J. G. Müller, of Wyl, was often mentioned on this occasion. For the rest the architects present, and especially the so well informed and much experienced Professor Semper, whom Monsignor Bovieri had invited, much facilitated and promoted the consultation and decision, by their far-reaching views and thorough treatment of the subject.

This whole occurrence possesses something peculiarly consoling and elevating, and marks also characteristically the difference between our times and the last decennia—we will not speak of centuries. The motto of one of the plans, "*Dem edlen toleranten Bern*,"² must here be noted, and the whole of Catholic Switzerland feels obliged to

¹ This motto really was *Der Glaube giebt Kraft*.

² This motto escaped our original correspondent, and perhaps belonged to the twenty-fourth design.—Ed.

the authorities there for having removed so many difficulties in the way of this important undertaking, and for having promoted it in so many ways. Assuredly there is no question here of a parish church, and therefore this competition cannot be compared with so many other great competitions for buildings of our days. What, however, is wanting to it in grandeur, is, in fact, made up by the peculiarity of its organization; since it was the Swiss Bishops and the representative of the Holy See, and the parish of Bern, who designated the Jury; whilst the funds for the building in the same way are not contributed so much by rich individuals as by the mass of the Catholic parishes, and their members at home and abroad. Since also the Holy Father, as he stands at the head of the Catholic community, contributed so noble a sum, we doubt all the less that the Federal and Cantonal authorities, who may not have already done so, will follow this admirable example. Should the cost of the building of the now successful plan, which must besides undergo many modifications, prove more considerable than for a common parish church, the city of Bern will see and admire a new truly beautiful monument, and Catholic Switzerland will possess in the Federal City a worthy temple, of which she has no superfluity. May God strengthen and especially bless the zealous and active M. Baud, Dean and Parson of the Catholic community in Bern, and the Committee of Church Elders there, so that they may bring happily to an end what they have undertaken.

CHURCH NOTES IN CENTRAL AND SOUTH-EASTERN FRANCE.

MY DEAR MR. EDITOR,—You have requested me to forward to you the Church Notes, which I made during a late tour in the central and south-eastern departments of France. I will do so as nearly as possible in the words in which I took them down at the time; merely premising that our route was by railway to Bourges, Nevers, Clermont, by Brioude; thence across country to the Chaise Dieu, Le Puy, Mende, the Cevennes, Alais, Nismes, and so back by the Rhone railways.

Etampes S. Jules.—A large Flamboyant cross church, but with considerable traces of Romanesque work. Central tower, double aisle: that to the south, gabled. The nave of five bays; the piers massy, but very poor Flamboyant; the chancel, of two bays. A flat east end; and I may remark in passing, that this seems to be the usual arrangement of churches in the Orleannois: how far influenced by the English possession of that province is a curious question. The tower is double-gabled, with rude brackets. The west door is a noble example of transition: the nail-head moulding very conspicuous. The gurgoyles, both in this church and all the adjacent churches, are worked with admirable freedom and boldness.

Etampes S. Jaques.—A large cross church, with aisles, nave, chancel, and chapels to nave. The exterior is almost entirely Flam-

boyant, though with Romanesque traces here and there : the west door must have been most elaborate and excellent Romanesque ; it has been restored, I was told in strict imitation of its original, in terra cotta. Of five orders, it contains in the second ten angels adoring ; in the apex of the arch the Divine hand extended in benediction. The tower is very massy and low, scarcely rising above its roof : its character, good and bold Transition. The east end, which is flat, is an admirable specimen of early Flamboyant, or rather late Middle-Pointed ; a three-light window, delicately worked. The south transept does not extend so far as the aisles : a screen, therefore, is flung from chancel to nave aisle, and the space within serves as a porch ; a pretty arrangement, which might be advantageously imitated in some of our modern town churches. In the Renaissance period, the worthy officials connected with the church had resolved on classicalising the whole : they have turned the buttresses of the south aisle into Corinthian pilasters, and intended to add a trigonal apse, when their funds failed. An external inscription runs thus : *Fasit Deus perficiar.* 1559. I must not forget to mention the very curious flying buttresses of the north aisle, arches rather than buttresses, and springing from rather than propping up the roof.

Hotel Dieu, at the west-end of S. Jaques. The chapel bears date 1559, and is neither better nor worse than might be expected at that period.

Etampes Notre Dame, has the most irregular ground-plan that I ever saw. A choir, with flat east end : a double, north aisle, also flat, but orientating to the south : a double south aisle, apsidal, and more than orientating, curving, towards the south : double transepts : nave, with very broad aisles, and large narthex, not at all in the plane of the nave, but sloping from north-east to south-west. The original church was First-Pointed : the east end has a large triplet : the central arches are very lofty and magnificent ; and the effect of the arches seen in perspective, crosswise, from the west side of the transepts, is exceedingly striking. In the south transept are two great marigolds ; one Flamboyantised, and one remaining Romanesque. The narthex has three doors of the finest First-Pointed, and well restored ; in the tympanum of the central door is the Translation of the Blessed Virgin. The dedication-crosses are each supported by an apostle. The transitional tower is square, of two stages, surmounted by a stunted octagonal spire, and four circular turret-pinnacles, pierced in their stages at the angles. This church deserves to have a volume written upon it ; and I wonder that, at a distance of only thirty miles from Paris by railway, it has not received more attention. I must also mention a very good low-vaulted chapel, to the north of the north transept, and the curious Byzantine or Romanesque figures of our Lord and S. Peter, now placed against the wall in the north aisle.

The Plain of La Beauce, the granary of France, is curious for its immense number of churches, which catch the eye at the same time. I never saw so many in Northamptonshire, or even Leicestershire. They seem generally to have flat east-ends ; the towers, gabled east and west, and with a slender spirelet rising from the centre of the gable.

The Cathedral and "Patriarchal" Church of *Bourges* is so well known, as to render any description of it here a work of supererogation. I will only say that, notwithstanding the drawback of its possessing no transepts, it struck me on the whole more than any cathedral I have ever seen; though perhaps the apse, taken in and by itself, may not be quite equal to that of Amiens. No words can give you an idea of the brilliancy of the glass: that in the Lady Chapel of Wells, which I have had the pleasure of examining with you, would look positively washy by its side; and the enormous storehouse which it affords of Scriptural symbolism and history is well known to all who are acquainted with Père Martin's admirable monography of the cathedral. The spirit with which the historical sculptures of the great west doors are designed is admirable; and, even in the most serious subjects, there is that grotesque alyness which those great artists knew so well how to render telling, in subordination to their grand design. Thus, in the Expulsion from Paradise, the serpent, or rather dragon, hurries out before Adam and Eve with an air of the most intense disgust; but a little further on, in one of the recessed orders, is the Deluge, with miserable creatures struggling in the agonies of suffocation, while the same dragon peeps round the corner with a look of the most truculent joyfulness. The modern arrangements of the cathedral are beneath contempt. In all the chapels round the procession path, the lowest square of stained glass has been taken out in order to give more light. In some instances, a later generation seems to have repented of the mistake, and has replaced it by daubs which are worse than white glass. Any amateur in iron-work will find a rich store in the key-plates and handles of the turret of ascent; and for a cathedral view, I know nothing anywhere comparable for sublimity and quaintness, with that which is attained from S. William's staircase, a staircase running up one of the large flying buttresses towards the south-east. It is not often that one visits a world-famous cathedral without disappointment: *Bourges* not only equalled, but much surpassed, my expectations.

Bourges, Notre Dame.—This church was originally called S. Pierre le Marché, and retains some traces of its original construction in 1157. It was burnt, however, in 1487; and the present church is referred to 1520. It has chancel, with trigonal apse, but square aisles, of two bays: no transepts, and a nave of three bays. The details are exceedingly poor; it is worth notice, however, that here, as in almost all churches in the neighbourhood, each altar has its piscina, an arrangement, as everyone knows, almost always wanting in the north of France. Is this too a trace of the English occupation of the Orleannois? Under the altar of the south-chancel aisle is a wax figure of S. Jeanne de Valois, foundress of the Order of the Annunciation: the original epitaph, rescued from the demolition of her tomb, is placed by its side. The tower of the latest Flamboyant, of four stages, is more singular than elegant. It is very tall, and starved: no ornament, except the pierced battlement, and a band of quatrefoils, ranged archwise in the upper stage: there is a stunted spire. It is said that the battlement of this tower reaches the height of the uppermost step in the

entrance to the cathedral ; so rapidly does the ground slope away on this side of the city. This church had nearly been my last study in ecclesiology ; for while I was engaged in making the above notes of the tower, then under restoration, a workman on the summit threw down a large mass of stone, which fell within a foot of where I was standing.

Bourges, S. Pierre le Guillard.—A very interesting church : chancel and nave without external separation : aisles to both : procession path : narthex and tower over its centre. The main part of the structure, First-Pointed. The apse is very fine, with five acutely-pointed arches ; in addition to these there are five bays on each side. The clerestory consists on the south of lancets : on the north has Flamboyant windows. The vaulting is quite different on the two sides : the side chapels are Flamboyant. The difference in the vaulting, and discrepancy between the two sides of the clerestory, is to be explained by the fact, that this church also fell in great measure a prey to the conflagration of 1487. The tower is very plain, and with a stunted spire.

Bourges, S. Bonnet.—This church was also destroyed in 1487, and rebuilt in 1520. It consists of chancel and nave, without internal division, aisles, and procession path. The piers are circular and very massy, the arches springing from them, after the strange manner of late Flamboyant, without any capitals. There are five bays to the north, and four to the south. The tower is very low, with a modern pyramidal capping : part of the original tower was pulled down in 1806.

Nevers.—Although my steps were first directed to the cathedral, I will, before taking you thither, carry you to the very curious and important church of *S. Etienne*, consecrated, as the tradition goes, by S. Ivo of Chartres, in A.D. 1095. Though distant enough from Auvergne, this was my first example of Auvergnat Romanesque ; a school with a distinct and marked tradition of its own, and as important a family in the Romanesque era as that of Cologne, Normandy, Pisa, or Lombardy. It must be remembered that the end of the eleventh and commencement of the twelfth century were remarkable epochs in France.

The Council of Clermont had been the centre of the Crusade movement.

A most important agitation, that of *Communal emancipation*, was permeating France.

Creeping secret Manichæism, under such leaders as Clement, Peter, and Henry, was making an effort in all directions.

Christian art was called into play by the increase of population and rapid rise of new Orders ; and, at the same time, the Papal visits to central France gave an especial bias to church building. Thus, in 1095, we find Pope Urban II. dedicating the Cathedral of Valence ; visiting Le Puy, Chaise Dieu, Tarascon, Saint Gilles, Tarascon, Avignon. He assisted at the Council of Clermont in November : at the beginning of December, he consecrated a church at Saint Flour ; Dec. 31, consecrated S. Martial at Limoges ; Jan. 27, that of Moutier-Neuf ; Feb. 10, that of S. Nicolas at Angers ; March 9, that of Marmoutier ; May 1, the Cathedral of Bourdeaux ; May 24, the Church of

S. Sernin at Toulouse. This may show the fervour of church building which then possessed France: and the journey of Pascal II. thither, a few years later, gives proofs of the same thing.

The principal characteristics of Auvergnat Romanesque are

a. A western narthex, with or without gallery.

β. Apsidal east end, *with one pair of apsidal chapels to the north-east, and another pair to the south-east.* This seems the more usual norm; but there are instances of five or seven apses.

γ. An apse to each transept, *on the east side*; but the church is never, or very rarely, transverse-triapsidal.

δ. The Auvergnat arcade, at the internal extremity of each transept: three arches, the side ones circular, the central ones straight-sided.

ε. The arrangement (*which is the principal distinguishing feature of all*) of what it will be convenient to call, in the future churches I describe, the Auvergnat Tower. It is central: but in the first stage of three or four times the dimensions from north to south that it is from east to west, rather a huge upper transept, than a tower. Hence, as it projects so far into each of the transepts, a single transept arch would not be sufficient; and, consequently, there are two. That which we should usually call *the* transept arch, and a second, usually about the third part of the distance from this to the end of the transept itself.

ς. This, however, is sometimes the only stage of the tower. Where there is another, it has a tendency, though by no means an exclusive tendency, to the octagonal form.

ζ. There is very often another tower: these occupy almost every conceivable position.

η. Auvergnat Romanesque churches have frequently arrangements for fortification.

If you will bear these remarks in mind, it will spare the necessity of much repetition. In my next letter I hope to dwell more on these same Auvergnat churches.

I remain, &c.

O. A. E.

THE WELLINGTON MEMORIAL COMPETITION.

It has often been said, by others, as well as by ourselves, that the art of sculpture had fallen to an almost unimaginable depth of degradation in our days: but *how* deeply it had fallen was certainly unsuspected by us till we saw the eighty or ninety models, now arranged in Westminster Hall, which have been called forth by the universal competition for the Wellington Monument in S. Paul's Cathedral. In this case there was nearly every condition for a great success. There were ample funds to be expended; the further limit being no less a sum than £20,000. The premiums were numerous and valuable. The time allowed was considerable. The hero commemorated was one

who might well excite enthusiasm. Place and space were eminently suitable. Style and treatment were unconditionally free. In spite of all this, the result is unquestionably a profound failure. Here we have models from England, France, Italy, Germany, America—and perhaps from other countries—and the whole world seems unable to produce a sculptor worthy of the occasion. We do not mean to say that there may not be, among the models in Westminster Hall, some works exhibiting the ability, the taste, and even the invention, of one or two of our better known artists. We might perhaps indicate designs, which, though anonymous, seem to us to bespeak the hand of Gibson or other contemporaneous celebrities. But even the best of these are thoroughly unsatisfactory and disappointing. They do not soar beyond the most vulgar level of common-place statuary. They aspire to nothing higher than the average standard of modern memorials. Arbitrary symbolism, unintelligible allegory, incongruous imagery, vapid imitation of the stock subjects and of the foolish “properties” of the New Road School of sculpture:—these are the characteristics of the whole array of models in Westminster Hall, whether by veterans in the art or beginners, whether by great men or small. We cannot but think that there must be some reason for this universal failure, some explanation of a result which none can have expected. May it not be that some of those artists who might have been equal to the occasion have diadined the venture? We cannot forget that our English sculptors felt, and expressed, much discontent at the antecedents of this very competition. It will be remembered that some colour was given to the suspicion that influential favour was enlisted in behalf of a distinguished foreign sculptor, for whom and for whose genius we feel the highest respect. The public was surprised to be informed suddenly that the Wellington Memorial, which was expected to be thrown open to general competition, had been already designed by the Baron Marochetti; and when the portentous and hideous absurdity of a design ascribed to that really eminent artist had been positively “laughed out of court,” a rumour was allowed to circulate uncontradicted that means might still be found, in the probable event of a general failure in the public competition, for its ultimate adoption with certain improvements, or modifications. A probable consequence of all this was predicted at the time to be that many artists of name and ability would altogether hold themselves back from the competition; and we cannot help thinking that this fear has been realized. Much as we may regret it, in the interests of art, we cannot wonder that men of honour have shrunk from the anxiety, labour, and expense of a contest, in which they could not even feel certainty as to the *bona fides* of the issue. For our own parts we have always thought that one condition of a successful competition was the confidence reposed from the first in a competent and designated jury. We hold it to be most necessary that the judges should be named at the time of fixing the conditions of the contest. This not only gives confidence to the competitors, but it enables the jurors themselves to keep themselves free from partizanship or prepossession. In the present case the names of the jurors are not even yet announced while we write, and it is rumoured that some difficulty is found in finding per-

sons willing to undertake the task. The evils of the same system, in the matter of the late competition for the Block-Plan and Government Offices, we pointed out in our last number.

So much for general observations on the antecedents of the actual display in Westminster Hall. Coming to the competing designs we have to express our unmitigated disappointment. We have not the least intention of describing the models in detail. There are not more than one or two which are in any sense fit for a Christian church, or which exhibit even a moderate degree of technical excellence. Byron, when he saw the famous tombs of Italy's most famous men in Santa Croce, exclaimed that "allegory and eulogy were *infernal*." We hardly know how he would have characterized the dreary monotony of the present array of competing designs. It is thoroughly depressing to walk through Westminster Hall and see on every side, repeated *ad nauseam*, the dull absurdities of every possible combination of Britannia, Victory, Fame, History, all the old Virtues, and ever so many new ones, with Wellington and the British Lion. The Great Duke himself is shown in every variety of the lying, standing, sitting, riding postures, and is sometimes repeated (No. 39 for instance) in several attitudes in the same composition. In one he is at prayers in a stall of the chapel royal: in another, haranguing Parliament. He is modelled in all ages, up to the extreme age which is shown in No. 26. Sometimes Britannia herself is deploring her loss; in one design (30) it is the Queen, scantily clothed, who weeps over a shield engraved with the Duke's profile. One competitor (No. 64) makes the enshrined coronet and insignia of the deceased hero the great object of popular veneration. Another (40)—seemingly an American—is base enough to balance the victorious Wellington of the front of the monument by a statue of Napoleon at St. Helena behind. No. 1 is nothing more than a huge twisted spiral column of vulgar details and proportion. No. 7 represents the Duke in a posture of decrepit crouching beadledom—bearing the great sword of state. No. 11 is a gigantic wedding-cake with a coronal above, such as might be the vagary of an insane pastry-cook. No. 22 is architectural, but of a style as yet unheard of; the columns are nothing but nine-pounders standing on their narrow ends, like so many street-posts. No. 26 is an architectural speluncar tomb of nondescript floral style, with coarse closed doors;—a very old man, guarded by a winged female, at the top, and posture-making virtues looking up at him from the four corners. In No. 31 the old Duke is slipping, in the most uncomfortable way, off an uneven couch. No. 47 borrowed its *motif* from a Punch's show. No. 69 is one of those which boldly clothes Wellington in a toga. The speciality of this design is a trumpet-blowing angel, apparently flying loose in front of the pedestal, as Ariel might be managed in Mr. Kean's *Tempest*. No. 72 is a bathotic attempt at an imitation of Michael Angelo. No. 73 is memorable for parcel-gilding. Every figure, and there are many, has somewhere or other something or other—a chaplet, a star, a wing, or a coronet—which is gilt. No. 78 shows a bronze effigy recumbent under a low cave. No. 81 is a gigantic horse—Copenhagen, we suppose—with Wellington standing moodily by his side.

A few are deserving of a higher class. No. 12 shows some academic aptitude. No. 13—the work, we fancy, of one who is not a regular sculptor—is almost the only one that has the merit of attempting to make use of mosaic coloured marbles and such-like polychromatic materials. His modelled figures, however, are inferior, and the top of the design is fatally bad. Still his feeling is good, and he seems to us to deserve a prize. No. 14 has a good thought—a high tomb under a kind of Italian shrine. But the occasion deserved something better. No. 17 is thoughtfully conceived. There is a recumbent effigy surrounded by representative Englishmen. No. 18 is the only attempt at an Arabesque reproduction of the great late Venetian tombs. The effigy is recumbent; the composition is elaborate and grandiose; and the pile is surmounted, according to precedent, by a small mounted effigy. But this design wants recasting and chastening, and its demonology is intrusive and unintelligible. No. 34 is—we are ashamed to say—the only quasi-Pointed design in the collection. It is meant to be Italian-Pointed, but every spark of grace or beauty or even fitness has escaped the unlucky composer. No. 36 is good of its sort; but yet it might in all ways be better. A British Lion guards the closed bronze gate of a rock tomb, and an angel, with finger on lip, points to it. Above is a standing effigy of Wellington, and behind History is writing his deeds. Wretchedly commonplace is all this, and—as is the case almost universally—wholly irreligious; but still the modelling is good. So also with the finely modelled group (No. 56) where the Duke is seated and four Qualities attitudinize at the angles. These two designs provoke us. What their authors want is a better principle of design—a truer notion of monumental art—and not technical skill or experience. No. 71, a Doric temple, carrying the Duke aloft on the summit, with four statues of the three kingdoms and of “*Coloniæ*” standing round; and No. 76, in which the recumbent effigy of a Christian monument surmounts a double substructure of Attic conception, arranged for the display of bas-reliefs, are respectively attributed to sculptors of eminence, and certainly stand in favourable contrast to the crowd, as far as the academic art of the sculptor is concerned. But still even in these that *mens divinator*, which the occasion ought to have provoked, is wanting. We cannot say that we wish success to these or to any other of the exhibited designs. We doubt even if the premiums are fairly deserved by any of the competitors. We can only hope that the memory of Wellington and the interior of our metropolitan cathedral may be spared the infliction of any one of these either insipid and mediocre, or flagrantly preposterous, designs.

THE AWARD IN THE GOVERNMENT OFFICES COMPETITION.

SINCE our last publication the judges have made their award in the matter of the competition for the Public Offices; and we feel it necessary to make a few observations on the subject. We do not concern ourselves with the decision so far as regards the block plan, further than to remark that the design, by M. Cressinet, which has received the first prize, would prove, we think, enormously costly in execution. As to the Foreign Office and War Office, for each of which seven premiums are adjudged, it is satisfactory to see that the four best Pointed designs, upon which we commented in our last number, have all received prizes. We do not, of course, assent to the relative order in which these designs are placed by the judges, any more than to the selection of the pseudo-classical or nondescript plans to which the highest prizes have been adjudged. We have visited Westminster Hall in order to re-examine the prize designs, and we confess ourselves wholly unable to conceive the reasons for which Messrs. Coe and Hofland, and Mr. Garling, have respectively received the £800 prizes. If it be argued that in excellence of internal plan and distribution these designs are superior to their rivals, we answer that their mediocrity of architectural character ought fairly to be set against such advantages of arrangement. Messrs. Coe and Hofland's design is in a style borrowed equally from the Tuileries and Greenwich Hospital. Mr. Garling has grafted some Pointed features on the type of the Tuileries. The second premiums are adjudged to Messrs. Banks and Barry for the Foreign Office, and to M. Botrel d'Hazeville, of Paris, for the War Office. The latter is absolutely, as it seems to us, without merit of any sort. The former, (No. 58 in the original order of the designs,) is an ingenious adaptation, or rather developement, of the existing Treasury; and we would gladly see such pains and ability rewarded. But it is preposterous, in our judgment, to have preferred this design to Mr. Scott's admirable work (No. 116), which has only received a £300 prize. The more we study Mr. Scott's drawings the better they seem, and the more satisfied we should be to see them carried out in execution. The £200 prize for the Foreign Office is adjudged to Messrs. Deane and Woodward (No. 35), and as to this we have no complaint to make, except that these competitors deserved a still higher rank. Of the three prizes, each of £100, given to Mr. Bellamy, Messrs. Buxton and Habershon, and Mr. Street, we can only say that it seems to us utterly unintelligible how any critics can have placed the last of these three, so powerful and original as it is, on a level with the feebleness of the other two: Mr. Bellamy's is a fifth-rate Italian Palazzo; Mr. Buxton's a low and mean bastard Flamboyant design. In the War Office the £300 prize has been, in our judgment, thrown away on the tame and heavy classicality with rustic basement of Mr. Roehad, of Glasgow. The next premium, of £200, has been given to the excel-

lent design by Messrs. Prichard and Seddon (No. 140), upon which we commented last time. Then follow Mr. Cuthbert Brodrick, (from whom we should have expected a design, if not of greater merit, yet of a better style, than this colonnaded Bourse-like conception;) Messrs. Habershon and Mr. Dwyer, the last two far from equal, in our opinion, to the one bracketed with them. Messrs. Habershon's might be adopted for a huge hotel. Mr. Dwyer's is one more of the stale reproductions of the Tuileries, which have found such favour with the judges as well as the competitors.

This exhausts the prize designs. The adjudication, so far as we have heard, is satisfactory to no one; and undoubtedly much mischief has been done to the cause of architectural science, and to public confidence in the competitive system, by the whole course of Sir B. Hall's action in this matter. We sincerely hope that the popular verdict will not confirm the official award. There are already ominous sounds of dissatisfaction which have found utterance in Parliament, and we congratulate our readers that Mr. Beresford Hope's question has elicited from Government the statement, not only that no steps will be taken at present for carrying out the scheme, but also that there is no pledge or understanding that any of the crowned designs will be actually adopted. Here, again, as in the case of the Wellington monument, we are inclined to think that the best thing to do will be to pay the promised premiums, and so get rid of all the competitors together. Then a limited competition, among such perhaps as have most distinguished themselves, with ample time, carefully drawn conditions and requirements, and a competent jury nominated beforehand, might perhaps result in a work of art which we should not be ashamed to leave to posterity as the *chef d'œuvre* of the nineteenth century.

DR. TYE'S HYMN TUNES.

Hymn Tunes for Advent, Epiphany, Lent, Easter, Ascension, Whitsuntide, Fridays, and All Saints. By D. TYE, 1553. Arranged in full score, with Organ or Pianoforte Accompaniment, with the words from the "Hymns and Introits." London: J. Masters.

WHEN

"Dr. Tye,
Admir'd for skill in music's harmony,"

undertook rather more than three centuries ago to translate the first half of the Acts of the Apostles into "Englyshe metre," and set it to music, he produced a work which, as may easily be imagined, is more valuable for its musical than for its poetical element. Consequently the only use that can well be made of it is to adapt the music to other words, as is done in the little work before us, which appears to be part of a selection of music that began with "Introits for the several seasons of the Christian Year, &c." The adaptation is satisfactory,

the tunes being well suited to the words to which they are attached, and the words good in themselves. The work is neatly, though cheaply got up, being printed anastatically. Here, we are sorry to say, our commendation must end. The accompaniment for the organ or piano-forte is by no means as well arranged as it should be, and there is much more than a fair allowance of errata, among which it may suffice to mention the substitution of "none" for "now" in the very first line, a trifling change as regards the letters but very serious in its effect upon the sense. We can hardly conceive that there is any occasion, in the year 1867, to transpose the tenor part of music intended for church choirs into the treble staff.

CARL ENGEL'S REFLECTIONS ON CHURCH MUSIC.

Reflections on Church Music, for the consideration of Churchgoers in general. By CARL ENGEL. London: Scheurman and Co., Newgate Street. 1856.

THIS is a work we should certainly have noticed months ago if it had been sent to us. The writer is a professional musician, apparently a German by birth and education, but he has made himself well acquainted with the works of English musicians and the state of Church music in England. Anything that such a person might have to say on the subject would no doubt be interesting to many of our readers; but beside the faculty by which his countrymen have often distinguished themselves, that of mastering any subject that they choose to take up, Mr. Engel possesses two other qualifications which are no less necessary towards forming right conclusions on questions of Church music, namely, sound religious principles, and a willingness to see both sides of a question. These circumstances, together with the fact, that though the book contains much good advice for organists and other persons skilled in music, it also condescends to the level of musical knowledge possessed by "churchgoers in general," render it extremely valuable. Some of our friends may think it a considerable defect that Gregorian music is nowhere specially mentioned in the work; but this silence is probably to be attributed to caution rather than to neglect, and is the less to be regretted as the right principles which the work lays down unflinchingly, must if carried out bring about the right developement. Of course we would not be responsible for every sentence in the book, but still we heartily wish that it may find its way into every congregation of the English and its sister Churches, an event which the moderate price of the work renders quite possible.

JENNER'S MAY-DAY CAROL.

A Carol for May-Day. The words from "The Old Church Porch," for May, 1857. Composed and arranged for four voices. By the Rev. H. L. JENNER, LL.B., Honorary Secretary for Music to the Ecclesiological Society. London: J. Masters.

THE resuscitation which has taken place of ancient vocal music in the shape of services and anthems, carols, and madrigals, could hardly fail to suggest modern compositions in the same style. Of the three classes mentioned it is fortunate that the one of which there is the greatest scarcity is also the one most easy to compose. We have *May songs* in plenty, but we are not aware of any *May carols* beside the present one being in print. As to the words we need only say that they are worthy of the excellent little periodical whence they are taken; and our Secretary for Music has produced a melody which suits them very well, and is quite in the right style. With respect to the harmony it would perhaps have been better if the few chromatic passages which occur in the tenor and alto parts had been avoided; but they do not, in any great degree, render the piece too difficult to sing, or too modern in its effect. The metronomic mark seems to be a mistake, but that is easily corrected. We hope that this Carol will not be forgotten when May-Day comes round again.

KEYSER'S CHURCH HISTORY OF NORWAY.

Den Norske Kirkes Historie under Katholicismen. Af R. KEYSER, Professor ved Universitetet i Christiania. Første Bind, Christiania, 1856. [The History of the Norwegian Church under Catholicism. By R. KEYSER, Professor in the University of Christiania. Vol. I.: Christiania, 1856. Pp. iv., 462, large 8vo.]

No history, sacred or secular, ought to be more interesting or instructive to Englishmen than that of the other three northern states, now commonly called Scandinavian, whose brother we are. All sprung from one stock and stem—all sharing a heathen system almost identical—all embracing more or less perfectly the Catholic Faith—all accepting a Reformation, more or less satisfactory, of corruptions of faith and practice—at every step the history of the one passes into that of the other, explains and completes it, or shows how facts doubtful in the one case are developed in the other. German annals lie much further off; Gallic still more so. The north is the great storehouse from which

our language, our Creeds, and our chronicles will receive their richest illustration.

Under these circumstances, the activity of Northern scholars in our day in historical research, is most gratifying; and the example set by Sharon Turner, of examining and applying their investigations, must be much more largely imitated than is at present the fashion. The shallow pages of Hume must be finally abandoned, and Old Norse and Icelandic studies must take the place of French phrases.

At this moment, the scholars of Norway are particularly distinguished. Munch's great History of Norway is steadily advancing, and now reaches to 1230; the first part of Lange's improved edition of his masterly History of the Norwegian Monasteries has appeared, and now we have the first volume of Keyser's long-expected History of the Norwegian Church.

The value of this latter work is so much the greater, as it stands alone. Sweden has its Reuterdahl, Iceland its Finn Johanson, Denmark its Pontoppidan and Helveg, but up to this moment, Norway has had no historian of its ecclesiastical annals.

And it is fortunate that the task has fallen into such hands. Professor Keyser is one of the very first names in the department of history of which Norway can boast. He has been engaged on this labour for years, and much of it has passed the crucible of his own University lectures. We have, therefore, nothing crude or hasty—no whims or seekings for effect—no paradoxes. Every thing is calm, and measured, and carefully digested.

As regards style, this book is, in many things, a model. A certain dignity pervades the whole. We are not borne down by details. Each subject is rounded off and finished into a kind of picture of results, complete in itself, but in harmonious union with what follows and precedes. All available documents are used and referred to—all doubtful points carefully summed up, and the utmost impartiality pervades every chapter.

Certainly if ever any work was worthy of immediate translation into English, it is this. But it must be done with great nicety and attention. Many of its peculiar terms must be preserved, and it must be taken direct from the original, not from a German version.

We have observed that one great feature of this history is its grouping—its large canvas pictures of the principal events handled. But just this renders it almost impossible to give extracts worthy of being called specimens. Besides, our space is circumscribed, and our principal object in these lines is merely to call the attention of our countrymen to the existence of this valuable volume. Still, we would willingly give something in the author's own words.

With regard to the claims of Germany (Hamburg-Bremen,) and of England to the evangelisation of Norway:—

“The true facts of the case may, perhaps, be stated as follows: The direct and indirect labours of the German-Bremen Church in Norway, extended only to individual scattered conversions, or rather, attempts to convert, in Viken (Bohus-land); and it did not succeed in forming there any Church society, properly so called; whereas Christianity in the whole of Norway, both as re-

guards the solid conversion of the people and the establishment of an Ecclesiastical body, emanated exclusively from England. In other words, the Norwegian Church was entirely a daughter of the English."—Pp. 32, 33. (The italics are the author's.)

We would willingly extract an interesting passage on Olaf Trygvesson as the first great Crusader king among his heathen countrymen,—but we forbear.

We merely observe, in conclusion, that in this first volume, Professor Keyser gives the full sweep of Norwegian ecclesiastical history, from the fall of the heathen system to the death of king Hákon Hákonsson, and of Archbishop Einar, in 1263: a period when the Roman hierarchy had made very large advances in supplanting the older and free Episcopal system in Norway. The next period, from 1263 to the ceasing of the Black Death (the "sweating sickness,") in 1350, will give the full triumph of Italian statecraft there. The fourth, from 1350 to the Reformation, in 1537, will explain the fall of the Norwegian Church, under the Kalmar Union, and the tokens of the great religious change which was to ensue.

Another volume will probably conclude the work, and on this the author is busily engaged.

ECCLESIOLOGICAL SOCIETY.

COMMITTEE Meetings were held on June 27th and July 22nd, 1857, and were attended by Mr. Beresford Hope, M.P., Chairman, Mr. Chambers, Mr. France, Mr. Gosling, Rev. S. S. Greatheed, Rev. H. L. Jenner, Rev. J. M. Neale, Mr. T. Gambier Parry, Rev. W. Scott, Mr. R. E. E. Warburton, and the Rev. B. Webb.

The following gentlemen were elected ordinary members of the Society.

Charles Barry, Esq.
F. T. Waller, Esq., Gloucester.
Rev. C. L. Vaughan, St. Neots.

The Committee examined Mr. Slater's designs for the proposed cathedral of Kilmore, for the restoration of the important churches of S. John, Devizes, and S. Mary, Higham Ferrers, for the new reredos at Sherborne Minster, and for the addition of a south aisle to the early little church of S. Andrew, Beddingham, Sussex.

The Committee also examined Messrs. Prichard and Seddon's designs for a new church at Aberavon, South Wales, and for new schools at Canton, and for a parsonage at Peterston, near Cardiff. Mr. St. Aubyn's designs for a new church at Ford, near Devonport, were inspected, and also his drawings for a new vicarage at Brandeston, and for additions to the rectory of Daglingworth, Gloucestershire. The

Committee also examined Mr. W. M. Teulon's designs for new schools at Spaldington and Rossington.

Some conversation took place on the merits of the Carpenter Memorial Window, in S. Mary Magdalene's church, lately completed by Mr. Hardman from Mr. Clayton's cartoons, and also on the best way of promoting the success of the Architectural Museum.

Mr. T. Gambier Parry consulted the Committee on the iconology and general treatment of the proposed windows in the ante-chapel of Eton College, in memory of the officers, educated at Eton, who fell in the Crimean war. Mr. Parry, who was one of a sub-committee of three appointed to manage the work, had prepared careful designs for the purpose.

The new windows placed in All Saints church by M. Gérante were mentioned; and Mr. Warburton mentioned the enlargement of the chapel at Arley Hall, in progress from the drawings of Mr. Street.

It was agreed to publish a Report of the Anniversary Meeting, together with a list of members. Acknowledgments were received from the Surrey Archæological Society, and communications from the Oxford Architectural Society, W. Burges, Esq., the Architectural Photographic Association, and others.

The following resolution was adopted in reference to the recent and unexpected death of M. Lassus.

"The Committee takes the earliest opportunity of expressing its regret at the news of the decease of that distinguished honorary member of the Society, M. Lassus."

Two Public Meetings of the Ecclesiological Motett Choir have been held since our last Number, viz. on June 25th and July 23rd. The programmes we give below. This year the audiences have scarcely been so satisfactory in point of numbers as was the case last year. We do not of course expect that such music as is performed at these meetings will continue to attract very large bodies of listeners, yet we do believe, that with a little trouble and exertion, those of our friends who can appreciate the sublime works of the great Church composers, and the reverential beauty of the ancient hymns, wedded to their own true melodies, could easily secure the adequate support of the only illustrations of that class of music that have ever been attempted in London, or indeed elsewhere. It is gratifying to notice the interest and attention with which the various pieces are received by those who attend the meetings.

It is proposed that in future the concerts should take place at more distant intervals than heretofore, e.g. that one meeting should be held in Advent, another in or just before Lent, and the third during the months of May or June. This arrangement, we believe, will be in all respects a satisfactory one.

Thursday, June 25.

MOTETT—"O LORD my God"	<i>Palestrina.</i>
HYMN—18, Hymnal Noted—"Jesu dulcis memoria"	
ANTHEM—"Save me, O God, for Thy Name's sake"	<i>Byrd.</i>

Thursday, July 23.

We have received the second Annual Report of the "Durham and Northumberland Association for the Promotion of Church Music in the Diocese of Durham;" a society enrolled with the laudable object of diffusing a practical knowledge of Church Music, by means of a travelling choir master and organiser. We wish all prosperity to the undertaking, and are glad to observe tokens of success, notwithstanding sundry discouragements.

OXFORD ARCHITECTURAL SOCIETY.

Presents received :—Eight casts, presented by the Rev. H. Haines ; Inscription of a Brass, presented by the Rev. J. A. Ormerod, Brasenose College ; Extracts from the early History and a Description of the Conventual Church of S. Alban, presented by the Author ; and the Song of Songs, presented by the Author.

New Members elected :—Mr. G. Bellett, Christ Church, Mr. J. W. H. Stobart, Worcester College, and Edward Deane, Esq., 27, Park Street, Islington.

The Secretary announced the annual excursion of the Society to be fixed for Monday, June 15, and the places to be visited—Northleigh, Witney, Minster Lovell, and Stanton Harcourt.

The Chairman introduced the subject of the evening's discussion, "The Internal Arrangement of Churches."

Mr. Parker called attention to the triple division of our most ancient churches into nave, chancel, and presbytery, and believed that the Reformers in England wished to restore this ancient arrangement, and that altar rails were ordered for this purpose. Several churches were instanced which retain this arrangement.

After further remarks from Mr. Lingard, Mr. Bennet, Mr. Lowder, and others, the subject of galleries was discussed; and it was agreed that galleries had been too indiscriminately condemned, which were certainly essential parts of the plan of ancient churches, and in many cases would be a great addition to the accommodation of new ones. Mr. Medd inquired how an Italian church without a chancel should be arranged? The consideration of this subject, and some remarks on seats, brought the discussion to a close.

A special vote of thanks was passed to the Rector of St. Alban's for the example he has set in the production of his excellent descriptive handbook of his Abbey.

A Meeting of this Society was held on Wednesday the 27th, the President Dr. Bloxam in the chair. The following presents were acknowledged :—Transactions of the Architectural Institute of Scotland, Sessions 1855-56, presented by the Institute. Three 15th century Inscriptions from S. Mary's Church, Kelveden, Essex, presented by the Rev. D. F. Vigers. After some discussion, a memorial to the Commissioners appointed to adjudicate on the designs sent in for the new Government Buildings was adopted, submitting for their consideration some reasons why the Gothic style should be preferred.

The President then called on the Hon. H. C. Forbes, for his Paper on the History of Abingdon Abbey, of which the following is an analysis :—

In the year 675, A.D., two years after the birth of the Venerable Bede, and one year after the foundation of the Monastery at Weremouth, it appears we must date the commencement of the once famous Abbey of Abingdon. It was founded by Cissa, Viceroy of the West Saxons, or by his nephew Heane. Probably Cissa and Heane were joint founders, of whom the latter became its first Abbot, and the former was buried in the Abbey, though "the very place and tomb of his burial," says Leland, "was never known since the Danes defaced Abingdon." This event so disastrous to the Abbey here alluded to by Leland, in his Itinerary, took place in the year 873, A.D., nearly two centuries since the foundation of this Abbey, during the reign of Alfred the Great, who fought many battles with the Danes, of which the

sharpest was at Abingdon. In the middle of the tenth century, by the favour of the Kings Edred and Edgar, the Abbey which had been destroyed by the Danes was rebuilt by Ethelwold, who became the first Abbot of this restored Monastery, and now it was that the Benedictine rule was established in this and other monastic bodies in England, chiefly through the influence of Dunstan, Archbishop of Canterbury. Nearly fifty Abbots presided over this house from the time of Ethelwold to that of Thomas Pentecost or Rowland, the last Abbot, by whom it was surrendered to the commissioners of Henry VIII., in the year 1538, A.D. This Abbey was formerly rich and powerful, and its revenue at the dissolution was £1876 10s. 9d. The buildings of it have been almost entirely destroyed, and nothing of it remains that would lead us, unaided by history, to conceive its ancient grandeur and importance.

On Wednesday, June 10, the third Meeting of the Term was held at the Rooms in Holywell. The Rev. the Master of University College, Vice-President, in the chair. The proceedings of the Kilkenny Archaeological Society for March were presented by the Society. The annual audited accounts of the Society were submitted to the Meeting.

A Paper was read by Mr. J. T. Jeffcock, of Oriel College, on "Gothic Architecture, a national style." He explained his conception of the term 'national style.' It was a style adapted to the physical nature of a country, to its climate, to the terrestrial and meteorological phenomena to which it was subject. It was one for which suitable materials to carry it out could be found on the spot, or be imported without too great expense. It was one which could be employed for buildings, civil and religious, public and private, large and small. Lastly, it was no use that it should be proved theoretically suited to a nation, if at the same time the nation did not practically endorse the proof by commonly adopting the style. He proceeded then to show how far Gothic in England came up to this description, and to weigh its claims with those advanced by Classic Architecture. He considered that the climate of England, as contrasted with that of Greece and Italy, demanded an essentially different style of architecture. "Our climate is essentially one which requires damp-excluding buildings; and in such, if light is to be admitted, but not the chill damp air, windows must ever form a most prominent characteristic. An English national style, therefore, must be one in which the windows form a grand feature. And which style, the Gothic or the Classic, is best calculated to employ windows with beautiful effect? Greece and Rome scarcely had windows at all in our sense of the word; hence they made no provision for them in their architecture; and, *pace* Sir Christopher Wren be it spoken, none of the Classic architects, in my opinion, have ever introduced windows in their buildings with grace and elegance. Their windows look, as indeed they are, interlopers." In point of materials to be employed, he instanced All Saints' church, Margaret Street, as making use of brick, tile, marble, and stone, all in

one edifice, a proof of the universality of materials allowed in Gothic architecture. He thought that large towns like Liverpool or Bradford might build their public halls of stone, but the poor parish in which clay only is found, ought not to be required to expend its funds on the carriage of stone, but should be enabled, so far as architectural style is concerned, to build its church from bricks furnished by the soil itself.

Gothic architecture was equally suited to the church, the college, the nobleman's seat, (as the Marquis of Breadalbane's, at Taymouth Castle,) and the public building, like the new Houses of Parliament, or the new Museum at Oxford. He maintained that whereas Classic architecture admitted only of the sublime, and therefore required large buildings to set it off, otherwise it ran the risk of falling into the ridiculous; Gothic architecture aimed in the first instance at the beautiful, and so was equally adapted to the small edifice, as to the large; and in the case of large buildings, in addition to all the beauty of detail, there were proportions vast and magnificent as any the Classic style could produce.

Next as to the matter of fact: it was admitted that classical ecclesiastical buildings, so much in vogue in the days of Sir C. Wren, had gone out with classical pedantry and full-bottomed wigs. The debased Gothic of the Reformation era, and the Classic of the subsequent period, had given way to genuine Gothic; and this not in Oxford only, not among Churchmen only, but among dissenters in England, and among members of the National and Free Churches of Scotland, whose known detestation of aesthetics was proverbial.

That it has been so successful in civil edifices he was not prepared to assert. He thought the Houses of Parliament, though a bad example of Gothic, were a good proof that Gothic was not unpopular; otherwise Parliament would not have adopted the style for their houses of assembly. He thought the popular feeling was in favour of Gothic. Consider the many thousands who year after year on sunny days stroll among our ruined English Abbeys; the intense interest which attaches to these buildings; and this not from the picturesqueness of the scene only, or the associations connected with it, but from the intrinsic beauty of the edifice. The peaceful valley and meandering stream were adjuncts, but it was architectural beauty which rendered the abbey so great a favourite. No doubt Mr. Ruskin might be the hierophant of Gothic architecture: but, he contended, the peaceful valley with the ivy mantling round the ruined pillar, with the beautiful clerestories still remaining in many instances, in some of them just disappearing, had done more to educate the popular mind, to give it a due appreciation of Gothic architecture, than many books. Gothic architecture was a style of home growth; it was William of Wykeham who invented the Perpendicular. English Gothic is purely an English style. We live in an eclectic age; the Crystal Palace gives us in theory, and London affords in practice, examples of all the styles that ever flourished on the globe. He preferred the American with his "my country," of which he was so proud, and held him up as an example to the Englishman in the matter of English Gothic. In archi-

ture, at least, he felt bound to cry out with Sydney Smith, save us from "Too much Latin and Greek."

Mr. Freeman, while expressing his approval of Mr. Jeffcock's remarks, called attention to the difficulties which modern architects had to contend with, in adapting Gothic windows to modern requirements. He alluded at some length to the designs which were now being exhibited in London for the Government offices, and while admitting the superiority of the Gothic designs over the Palladian, he could not but regret that in all of them a sort of wild attempt at combining incongruous forms in one design, seemed to mar their general effect, destroying that purity which is so remarkable a feature in English Gothic, and especially so at the period when the Perpendicular style was introduced by that great architect—William of Wykeham—into this country. He said that, in a word, they all exhibited those mistaken theories of architecture which had recently obtained so much influence in the country, and which he expressed by the word "Ruskinism," as he considered that Mr. Ruskin in his unintelligible volumes had been principally their promoter. He spoke of the Houses of Parliament as so many walls erected according to Palladian rules and on a Palladian plan, with pieces of Gothic stolen from Henry VII.'s chapel nailed on to them without any regard to principle or effect.

He referred also to many buildings on the continent, in illustration of what he considered were the requirements which should be taken into account in adopting a national style.

Mr. J. H. Parker referring to that part of Mr. Freeman's remarks which related to windows, begged to observe that Gothic windows by being *splayed*, in reality gave as much light as Palladian windows with much larger apertures. He also suggested that the difficulty of the mullions intervening was easily surmounted, by having the framework and sashes placed within and entirely independent of the mullions, which plan, while no desight, afforded all the convenience required.

These remarks were corroborated by Mr. Bennet of University College, who cited the New Buildings of the Union Society as a case in point. He also, while speaking on the subject of windows, suggested a plan of constructing the building so that the sashes might be made to slide into apertures in the thickness of the wall.

After a discussion upon this point some interesting remarks were offered by the Chairman, upon the general bearing of the contest as to the superiority of the Gothic over the Palladian for domestic buildings; he instanced the buildings of the New Street in London leading from S. Paul's to London Bridge, the architecture of which he considered admirably adapted to the purpose for which it was required. He spoke of the necessity of rearing houses in town to four or even five stories in height, and which he thought was scarcely in accordance with a Gothic design. In reply to this Mr. Parker quoted some instances both in England and also on the Continent, (where we have principally to look for authorities for medieval town houses,) in which buildings of four stories were found.

Mr. Bennet then exhibited what he believed to be a most interesting relic, viz., the steel band with which Archbishop Cranmer was bound

to the stake. He brought forward most clear and conclusive evidence in support of his theory, showing how it had passed from Bocardo into his possession, and had always borne the name of Cranmer's band. The exhibition excited considerable interest, and promoted some discussion, after which, at a very late hour, the meeting separated.

The Nineteenth Annual Meeting was held in the Society's Rooms, Holywell, on Monday, June 22nd.

Mr. Thomas Grimbaly, sculptor, S. Giles's, Oxford, was elected a member of the society.

The following Annual Report was read by the Hon. Secretary, the Rev. F. C. Hingeston, B.A., of Exeter College :

"The committee have now to lay before the society the nineteenth annual Report. And in doing so they feel that they are fully justified in congratulating the society on its present position and future prospects : during the past year the number of members has been steadily increasing, and the funds of the society are in a sufficiently healthy state to admit of the balance of last year being carried on to this. At the same time it must not be forgotten that our prosperity in this respect is in no small degree dependent on the annual subscription of ten shillings by the life members, the appeal made by the committee in 1855 having been liberally responded to. The committee, therefore, feel that they must renew their appeal, and they do so in the hope that, while residents in the university continue to give the society the support which it is fairly entitled to claim, those who have long ago removed to distant places will not be forgetful of a society, their former connection with which they doubtless often think of with pleasure.

"Among the papers which have been read during the past year at the ordinary meetings, many have been of considerable interest and value. In Michaelmas Term, 1856, papers were read by the Hon. H. C. Forbes, on 'The Choice of a Style for Church Building,'—by Mr. James Parker on the curious subterranean chamber which was discovered in the cathedral of Christchurch, during the recent alterations,—by Mr. Buckeridge, architect, on the Universal Application of Gothic Architecture.

"At the first meeting of last term Mr. Freeman described at considerable length a tour which he had recently made, chiefly in South France, and exhibited a large number of sketches. Papers were also read on the Study of Architecture historically considered, by Mr. James Parker, and afterwards by Mr. Forbes, and a paper on Town Churches by Mr. Lowder. During the present term but two papers have been read, the first by Mr. Forbes, on Abingdon Abbey, the other by Mr. Jeffcock, on 'Gothic Architecture a National Style.' The intermediate evening was occupied by a discussion on the 'internal arrangement of churches.' For each and all of these the committee desire to tender their thanks to the respective authors. With regard to the papers for the coming term, the committee have great satisfaction in stating that they have organised a scheme for the delivery of a

series of lectures on the Colleges, Halls, and Public Buildings of Oxford, which they have every reason to hope will be more than ordinarily useful and interesting.

"The committee have received but few applications for advice, and those chiefly in matters of but small importance. They do not regret this however; local societies have sprung up on every side, depriving our society indeed of the amount of work which it was called upon to do while it stood alone, but spreading through the length and breadth of the land the principles which it was the first to advocate.

"The Annual Excursion of the society may be regarded as a decided success; the party was large, but it would have been far larger had it not been on a day when many who desired to join it were prevented from doing so by unavoidable engagements. The places visited were Ensham, Northleigh, Witney, Minster Lovell, Ducklington, Standlake, Northmore, and Stanton Harcourt:—Northleigh on the special invitation of the Vicar, who was anxious to obtain the opinion of the members of the society, on the present state of his church, before proceeding to its restoration.

"In the last Annual Report the committee directed attention to the success of English architects in the competition for Lille, and especially to the distinguished position occupied by one of our own members, Mr. G. E. Street; they now congratulate the society on the fact that the same architect has met with similar success in the present year in the competition for the Memorial Church at Constantinople.

"The important architectural works which were enumerated in the last report are now either completed or are rapidly approaching completion. The chapel of Balliol College, which is nearly ready to be opened, is remarkable for considerable vigour and originality of design. At Exeter College, the library is completed, the Rector's new house nearly so, and the walls of the magnificent chapel are rising rapidly. All these works are most satisfactory, and worthy of the eminent architects who are employed on them. In the Rector's house especially, Mr. Scott has practically vindicated the suitability of our national style to domestic purposes. The windows, though strictly Gothic, admit abundant light, and are in every respect as convenient as the common sash windows in ordinary dwelling-houses.

"The decoration of the President's room at Magdalen College has been completed by Mr. Crace.

"The committee congratulate the society on the fact that the restoration of coloured glass to the windows of the chapel of this college, has been entrusted to Mr. Hardman, of Birmingham, whose works are now generally admitted to be more successful than those of any other glass-stainer.

"The works at the New Museum proceed steadily and satisfactorily, and there can be no doubt that the high anticipations which have been formed of this building will be fully realised. The committee feel that they cannot enter into a detailed criticism of so great a work until it shall be completed.

"The architects of the Museum have recently completed a new Debating Room for the use of the members of the Union Society, in

which they have successfully adapted Gothic architecture to the peculiar requirements of the case.

"The chancel of the parish church of S. Peter-in-the-East has been partially restored, and in that of Holywell very important and extensive alterations have been carried out. In the latter church decorative colour has been largely employed, especially in the roof, and on the eastern and western walls, where groups of angels have been painted with admirable effect by Mr. Bell, a London artist.

"The committee must not neglect to call attention to the great competition for the proposed Public Buildings at Westminster, which still remains undecided, especially as the society has recently petitioned the promoters of the scheme in favour of the adoption of that national style which it is the especial office of the society to promote.

"The committee had previously decided that it was necessary that this step should be taken without delay, in consequence of an opinion generally prevailing in London that it is the intention of the authorities to adopt that nondescript kind of architecture commonly called 'the Classic,' which would be anywhere ugly and inappropriate, because unsuitable to our climate and needs, but utterly out of place in Westminster, the stronghold of Gothic architecture in the metropolis.

"The committee congratulate the society on the appeal which it was the first of all the sister societies to make, and they earnestly hope to be able to record in their next annual report that the award of the Judges, which is now awaited with deep interest and no little anxiety, has been satisfactory.

"In conclusion they would urge on every individual member of the society the necessity of renewed efforts in promoting the cause which all alike have at heart,—and they would point to that which has been already effected as an earnest of what may yet be done.

"It is true that we have no longer to battle for principles which are now as widely recognized as in the early days of the society's career they were ignored, but we must not imagine that we can maintain this success without an effort.

"We have, indeed, won our position, and, so far, a part of our work is at an end: our work now is to keep what we have won."

The Annual Excursion of the Society took place on Monday, the 15th of July, and from the beginning to the end was as successful and satisfactory as could be wished. The members and their friends started from the Society's Rooms in Holywell at ten o'clock, and in the course of half an hour reached the parish church of Eynsham, where they were received by the Vicar. Some judicious restorations in the nave of the church were generally approved, especially the renewed clerestory and roof. The secretary, however, felt it necessary to enter a public protest in the name of the Society against the extraordinary arrangement of the chancel. The communion table (in accordance with a long antiquated rubric, and after the example of some miserable churches in the Channel Islands) stands under the chancel arch: while within the altar rails, in the usual position of the

altar, is an old barrel-organ! There is another organ immediately opposite this, at the west end of the church. At about noon the party reached Northleigh, where they were joined by the Rev. J. L. Petit. They were received by the Rev. Cyrus Morrall, the Vicar, who had invited the members of the Society to inspect his church previously to its restoration. The curious old Saxon tower and the fine chapel of the Wilcote family, were greatly admired, and much sympathy was felt and expressed for the Vicar in his earnest desire to clear his ancient church of the accumulated rubbish of centuries and make it once more worthy of its sacred purposes. After the members of the Society had completed their inspection of this church, they partook of the refreshments which had been bountifully provided for them in the vicarage, and proceeded, accompanied by the Rev. Cyrus Morrall and his family, towards Witney, which they reached at half-past one. At the entrance of the town they noticed with considerable approbation a small Chapel of Ease, in the Early English style, which was built a few years since by Mr. Ferrey. It was considered, however, that the bell-turret was disproportionately small. The church of Witney is a very fine cruciform building, with a central tower and spire of great beauty: the interior is decidedly disappointing, as the area is not only very irregular and unmanageable, but sadly encumbered with pews. The south transept attracted great attention, especially the beautiful monuments under the south window. The graduated wooden platform is modern, but it is evident that there was originally an altar platform at the end of the transept.

The carriages left Witney at half-past two for Minster Lovell, where some time was spent in the inspection of the fine old church, and the interesting ruins of the Manor-House—the scene of the old English Baron. The hall of the latter is very well worth a visit, and has a good entrance with a groined roof. The part of the ruin which adjoins the bank of the little river Windrush, has a singularly picturesque newel staircase in the south wall. The church was built at the same time as the manor-house and by the same man. It is a very good specimen of 15th century work, cruciform, and retaining its original “canted” roofs—the portion over the sanctuary panelled and painted—in a good state of preservation. The central tower is supposed to be unique: it is carried on arches across the angles similar to the Pembrokeshire “Squints,” but loftier and better.

Returning by the outskirts of Witney, the party reached Ducklington at four o'clock. The church is a fine one, of the fourteenth century; the north chapel being of extremely rich work, and remarkable for some curious groups of sculpture let into the wall in sunken panels. At the vicarage the members of the Society partook of a dinner, which had been very kindly provided by the Rev. Dr. Farley.

The next church visited was Standlake, where Mr. Petit again joined the party, and exhibited one of those admirable sketches for which he is so famous, which he had just made of that very interesting church. The building is of the 13th century, and in a very fair condition: the great attraction, however, was its tower, which is octagonal from the ground, and has a short octagonal spire. Shortly

before entering this village, the excursionists drew up for a few minutes beside a large wheat field, and inspected the site of some ancient "pits" recently discovered in this parish.

The next church was Northmore, which was built in the 14th century, and with the exception of the addition of a tower in the 15th, has evidently never been altered in any way. Nearly adjoining it is a picturesque pigeon-cote, and, a little beyond, the parsonage-house, a fine old moated structure, built in the latter part of the 15th century, and in a very perfect state. It is now occupied by a private family, and the parson's quarters are limited to a couple of comfortable rooms in the north-east wing.

At about a quarter to eight o'clock the carriages entered Stanton-Harcourt, which is so well known as to render unnecessary anything beyond a bare allusion to its noble church, (with the Harcourt Chapel, and the old rood-screen, the earliest wood-work known to exist,) the remains of the fine old Manor-House, the noble kitchen, and "Pope's Tower." All of these points of interest having been carefully examined the whole party assembled on the lawn of the vicarage-house, where a tent had been erected, and tea had been provided by the liberality of the Rev. W. P. Walsh.

The Society reached Oxford at half-past nine o'clock, having thoroughly enjoyed, and, without doubt, learned much from what they had seen during the day, and all were grateful for the kind and cordial hospitality which had been shown them everywhere.

CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first meeting of the Society for the Lent Term, 1857, was held on Thursday, February 19th, the Rev. G. E. Corrie, D.D., President, in the chair.

After the minutes of the preceding meeting had been read and confirmed, Mr. H. T. Kingdon, Trinity College, read an interesting paper on the parish church of Erith, in Kent; the purport of which was to show that one of the recesses in the east wall was an original credence.

The Rev. G. Williams, King's College, exhibited a design for a stained-glass window, by A. Bell, Esq., to be placed in S. Columba's College, Dublin; and a view, coloured, of the very remarkable frescoes on the roof of the Cathedral of Hildesheim, in the Hartz.

Dr. Corrie communicated a letter, a copy of which he presented to the Society, sent by Fulke Grevyll to Dr. Duport, then Master of Jesus College, authorising him to secularize the nave of the College chapel. It bears date, May 27th, 1617.

The second meeting of the Society for the Lent Term, 1857, was held on Thursday, March 5th, the Rev. H. M. Ingram in the chair.

The Rev. T. P. Cooke, of Sydney College, was re-elected a member of the Society; and Mr. Trotter, of Trinity College, was elected.

The following gentlemen were then proposed and seconded:—Mr. G. W. B. De Robeck, Trinity College; Mr. A. J. Patterson, Trinity College; Mr. C. Churton, King's College.

Mr. W. T. T. Drake, Trinity College, read a paper on the Churches of Coventry, especially noticing the Cathedral, which could once boast of three spires, but was destroyed in 1440: the basements of some pillars have lately been discovered in digging the foundations of a school. He also gave an account of the churches of the Holy Trinity, and S. Michael, the latter of which has been completely restored by Mr. Scott.

After some conversation on the proposed restoration of Little S. Mary's church, Cambridge, the meeting separated.

The third meeting of the Society for the Lent Term was held on Thursday, March 19: the President in the chair.

The gentlemen proposed at the last meeting having been elected, Mr. W. S. Thomason, Trinity College, was proposed.

The junior secretary, Mr. R. J. Donne, Trinity College, then read a very interesting paper on Rheims Cathedral, illustrated by a series of photographs: after which the senior secretary, Mr. J. W. Clark, Trinity College, read a paper on the Annals of the Church of S. Mary the Less, Cambridge, about to be restored by Mr. Scott.

The Rev. J. Howes, Incumbent, then read a portion of Mr. Scott's report upon the present state of the church, and his plans for its complete restoration.

The first meeting of the Society for the Easter Term, 1857, was held on Thursday, April 30th, the Rev. G. Williams, Vice-Provoost of King's College, in the chair.

After the minutes of the previous meeting had been read and confirmed, two resolutions that had been adopted by the committee were brought before the Society, and carried unanimously, namely, that the sum of £25 be given to aid in the restoration of S. Mary the Less, the same to be paid by instalments. Also that £5 be given towards liquidating the remainder of the debt on S. Andrew's, Barnwell.

Mr. Thomason, Trinity College, was elected.

The Rev. R. Cooke, Sidney College, exhibited some specimens of his own work on brass engraving. He explained the process, which he considered did not involve any serious difficulties, and recommended the same to the notice of amateurs.

The second meeting of the Society for the Easter Term was held on Thursday evening, May 14th, the Rev. G. Williams in the chair.

The senior secretary read a paper, communicated by Mr. Norris Deck, on the Votive Chapel of S. Michael, Tor Mohun, near Torquay. Some discussion then ensued on the very general custom of dedicating churches on lofty and exposed situations to S. Michael, the chief of the celestial hierarchy; and on the frequent recurrence of the

number three in the measurements of ancient churches. Mr. R. R. Rowe, architect, suggested that this was occasioned by the custom of using yards instead of feet in such measurements. The senior secretary then gave a short account of the stained glass, which has been recently placed in the east window of the cathedral, Ely: and of the change which Mr. Wailes has engaged to make in the colours and arrangement of the window subscribed for by the bachelors and undergraduates of this University.

The third meeting for the Easter Term was held on Thursday, May 28th, the Rev. G. Williams in the chair.

The senior secretary read a paper on the cathedral of Trondhjem, in Norway. With the exception of a few additional historical details, the paper was the same as that read on November 26, 1856. During a discussion about the connection of Norway with England at the time of the building of this cathedral, it was suggested that the architect might have been an Englishman.

SURREY ARCHÆOLOGICAL SOCIETY.

THE fourth annual meeting of this Society was held at Dorking, on June 28, with excursions to Deepdene and Wootton. A report was read, and the auditors announced a satisfactory condition of accounts. The idea of making archæological maps of the county was broached and discussed, and many addresses made at the meeting and subsequent dinner.

NEW CHURCHES.

S. — Kilmore, Cavan, Ireland.—We have already expressed our hopes that the new church about to be erected in the Episcopal town of Kilmore, to serve alike as cathedral of the diocese, parish church, and memorial to Bishop Bedell, would be placed in the hands of Mr. Slater: we are glad to be able now to report that such is the fact, and that he will furnish all the drawings which the Ecclesiastical Commissioners for Ireland will carry out. The money placed at Mr. Slater's disposal is £6000, for which moderate sum he has to produce a building which shall be at once suitable for its higher, and convenient for its lower, destination. We are glad to say that in the designs he has made he has been very successful in the two objects. The dimensions are moderate, about 103 feet in internal length, divided into a nave and aisles of three bays, lantern, and transepts, and eastern limb beyond. The cathedral character is preserved by the nave and eastern limb being of the same height, while the transepts are necessarily lower than the

main body. The west door is double, the lintels being horizontal, and the lofty tympanum which rises nearly to the stringcourse, being, we understand, devoted to the commemoration of Bishop Bedell. The west window is composed of a large disconnected Middle-Pointed couplet with tracery in the head of each light, of a trefoiled false head with a sexfoil above. A circular window above is traceried with four quatrefoils. The west windows of the aisles are single lights trefoiled. The most eastern bay on the south side is occupied by a door; the other bays of the aisles are filled with two-light windows trefoiled, with a quatrefoil and a cinquefoil alternately in the head. The clerestory windows are spherical triangles, traceried with three cinquefoils and three sexfoils alternately. This variation produces great life with simple materials. The transept windows are of two lights with a rose on the head with four trefoils. On the east side of the south transept are two long single lights traceried with trefoils. The side windows of the eastern limb are of three lights with sexfoils in the head, alternately plain and subfoliated. The east window is of five lights, one central light, and a pair of two-light subfenestrations, all trefoiled, the latter having a cinquefoil in the head of each, while the general head carries a rose traceried with three acute and three obtuse trefoils. The nave piers are quatrefoiled in plan, while the eastern piers of the lantern are borne on piers of three orders, and the western on responds. The central tower has one story over the roof (the belfry) with an equal triplet traceried in the heads of each light, and is capped with a bold conical roof. So much for the structure. The ritual arrangements are excellently devised. The lantern space raised on a step is devoted to the choir, and is furnished with throne, stalls, and subseils, all as well as the seats to be made of oak. The western portion of the east limb, rising upon a second step, gives room for confirmations, consecrations, &c., and the sanctuary beyond stands upon two more steps, the sedilia being formed by dropping the sill of the eastern window on the south side. The pulpit is placed against the north-west pier of the lantern. The vestry with a lead flat fills up the angle between the north transept and the eastern limb. The nave seats are to be very open and light. The font is to be placed to the right of the main entrance. The internal dimensions are, length, nave 46 ft., lantern 19 ft., eastern limb 34 ft. 6 in.; breadth, nave 26 ft. to centre of the piers, aisles 11 ft. 6 in., choir 23 ft., lantern from north to south 57 ft., from east to west 20 ft. The walls throughout are 3 ft. thick. If means are forthcoming, it is intended to vault the eastern limb with stone. With small dimensions and with a moderate sum at the architect's disposal we consider that this design very successfully fulfils its double object of being ordinarily a small parish church, and yet, in the primitive sense of the word, a more true cathedral than many of the grandest in England, forming as it will do the ordinary place of worship of the diocesan. The Bishop of Kilmore has, we understand, already introduced choral service.

Ilfracombe, SS. Philip and James.—The exterior of this church, (built from designs of Mr. Hayward,) was described (from a lithograph) in a former number, so that it will only be necessary to say that the ambitious stone spire therein depicted has no existence in the

actual church, a faulty foundation having necessitated the substitution of a short wooden one, of little beauty, and surmounted by a gilded barn-door fowl of portentous dimensions. The interior is much more happy; the lofty open roof of unstained pine has a very good effect; it is supported by arched trusses resting on carved stone corbels. The side aisles have sloping roofs of a plainer character. The nave is divided from the aisles by columns alternately circular and octangular, the capitals of which are richly carved with foliage. The clerestory is of spherical triangles treated internally with low jamb-angled columns, and moulded arches and labels, terminating in heads. The seats are all of simple design, low and without doors. The font, which stands near the north-west door, is extremely successful; the bowl is square, of Babbicombe marble, having a cross within a circle inlaid on each face in white and black: it is supported by a large circular pillar of white stone, in the centre of smaller ones of marble with carved capitals at the corners. It was the gift of a lady in the town. The chancel rises one step, and is entered by a lofty well-proportioned arch, against the south side of which stands the pulpit, a very meagre design in deal. There are three windows on the north side of two lights, having engaged columns on the monials, and one on the south, under which are two elaborately carved sedilia with crocketed canopies; the finials are rather large and heavy. The organ will stand in the south chancel aisle. The sanctuary rises two steps, and is separated by a paltry rail resting on plain iron supports. The altar is of oak, tomb-shaped, with rather feeble tracery in the panels; it is too short and too low. Super-altar there is none, nor foot-pace, nor reredos, nor credence, nor piscina. Woodwork is evidently not the architect's forte; the stall fittings are most miserable, with scarcely any Pointed character about them, and look very little in accordance with the highly wrought carving exhibited in the capitals and strings throughout the church. A prayer-desk projects from the westernmost quasi-stall on the north side. It must not be omitted to state that the church, which was at a stand still for some while for want of funds has been completed, and partially endowed by the munificence of a W. Stone, Esq. of Dulwich. The organ, altar plate, and linen were all presented.

S. Thomas, Lambeth.—This church, by Mr. Teulon, the designs for which we have seen in former stages of its excogitation, has at length been completed and consecrated. We are sorry to say that the architect has had the mortification of seeing what was originally a bold and clever attempt after ecclesiological progress, cut down and deteriorated. As first shown, the building exhibited a modification of the fine Dominican church at Ghent; now, it is merely a long and broad parallelogram, with aisles of two bays towards the east, for galleries, in addition to the west gallery. These aisles are curiously tied to the main structure by a sort of transverse ligament of roof, which confuses their legitimate character, without transforming them into transepts. We fear that we cannot praise the imitation of a fan introduced into the six-light west window. The ritualism also is of the most meagre description. Externally, Mr. Teulon has called into play the graceful effects of parti-coloured bricks, felicitously using them unchamfered in his smaller

windows, and a small square fleche for a single bell stands upon the roof at the west end. Adjacent, rises the new parsonage, correspondingly designed. This church faces the altar end of the Roman Catholic Cathedral of S. George's; and flanking that on its north (ecclesiologically, south) side, is another specimen of the revived energy and ecclesiology of the English Church,

S. Paul's, Lambeth.—This church is due to Mr. Rogers; and although still unfinished internally, is striking for an air of amplitude and dignity. The plan consists of a clerestoried nave, with aisles, and a three-sided apse. We shall reserve our full description of it till its completion; in the mean while, we may observe, that the architect has produced an original effect by widening the aisles towards the east, and throwing the windows into cloister-like recesses: only we do not see the practical reason of this arrangement. Externally, the apse, with its nearly flat roof, is too low: a fault rendered more conspicuous by the bell gable being fixed on the eastern gable of the nave. In fact, the chief external effect is thrown into the west end with its six-light window, and four-light windows to the aisles. The elevations of the chancel seemed well planned, and there were preparations in the wall for sedilia. The material is yellow brick. We shall see what the church looks like when finished: in the mean while, we are glad to observe a new competitor show so creditably as Mr. Rogers has up to this point done. It is refreshing to perceive in this, and in Mr. Teulon's two last churches, that a better ecclesiastical taste is growing up in the heretofore sterile soil of Lambeth.

S. —, Ford, Devonshire.—A church, with Mr. St. Aubyn's usual mannerisms, both as regards defects and excellences. The accommodation is for 512; the estimate £2500. We have sanctuary, chancel with north aisle; (its south aisle is the tower and vestry;) nave with two aisles, and that curious western projection as if for a western tower, in which the architect delights. The south aisle is transversely gabled, an arrangement for which there may be great reason in a town church, but which, as the easiest of all arrangements, may speedily degenerate into a mere technicality in country churches. If there be any other use in these gabled aisles beyond the isolation of the worshippers, it is the allowing space in each bay for a larger window than would otherwise be attainable. Here that excuse cannot be pleaded; the windows are but of two lights. The nave has four bays; the piers, very plain, are alternately circular and octagonal; the windows of two trefoiled lights, with a plain quatrefoil and trefoils in head; the clerestory of quatrefoils alternately lozenge and saltire wise. The tower and spire are lofty enough, but sadly thin; the belfry-windows with tracery rather too much as if they were cut out of sheet iron, but not without their effect; two trefoiled lights, a trefoil in head of each, and four small quatrefoils in the head of both. The west end shows us a window of three trefoiled lights, with three trefoils in a circle in head, a low lean-to north aisle, and a vestry, far too chapel like, with a circular window containing four quatrefoils above the aisle roof. The east window, also of three lights, has four quatrefoils in its head, and is altogether more elaborate. This church, though rather thin, and starved, and pasteboardy, will possess,

we should think, a certain real effect when it comes to be worked out in stone.

S. —, Aberavon, Glamorganshire.—This is a new church, to hold about 500 people, designed by Messrs. Prichard and Seddon. Its plan is a nave, and chancel, with north-eastern vestry, south aisle with engaged tower at its western end, and a south-western porch. The arrangements are generally correct; but there are three rows of benches (longitudinally placed) on each side of the chancel, and a pulpit and reading desk (facing west) are placed at the north-east of the nave. The style is a late Middle-Pointed, of good character, with some constructional polychrome in the hoods of the windows. The porch has an enriched trifoliated arch. The tower has an octagonal attached turret, ending in an open spirelet, at the south-west angle; and within an open parapet having pinnacles on the corners rises a stone-gabled capping, with its axis east and west, having a heavy stone crestring and a cross in the middle. This is a good feature, and treated with some boldness and effect; but the design bears evidence of insufficient means, for which the architects are scarcely responsible. Indeed the total cost will not exceed £2300.

Memorial Church, Constantinople.—Mr. Burges set off shortly after our anniversary meeting, to make arrangements on the spot for the erection of this church. What obstacles may yet be thrown in the way by Turkish chicanerie, we know not, but we are glad to see that the projectors of the work are evidently anxious to bring it to a practical issue.

NEW SCHOOLS, ETC.

Some *Alms-houses*, from the designs of Mr. Scott, have been built at Hartshill, near Stoke-upon-Trent, as a testimonial to Mr. Herbert Minton. The style is a somewhat florid Pointed, and the effect most picturesque. Indeed the only fault to be hinted in Mr. Scott's designs for this sort of secular Pointed architecture is, that it often lacks simplicity, and that he almost exaggerates the picturesque capabilities of the style.

Brandeston Vicarage, Suffolk, by Mr. St. Aubyn, promises to be a picturesque specimen of domestic Pointed. The material is brick, and the building is estimated to cost £1,400. The architect has made free use of constructional polychrome.

Daglingworth Rectory, Gloucestershire, a somewhat imposing building, is in course of alteration and enlargement, by Mr. St. Aubyn. The material is stone dug from the glebe, and the cost is about £2,200. The pile is partially recast into an unpretending Pointed style, to match the additions.

Peterston Parsonage, by Messrs. Prichard and Seddon, seems, in its plan, to waste space in the somewhat ambitious staircase, and to be far too small in the "study." The style is Pointed; with the ornamental detail in parts a good deal exaggerated, and a verandah with

iron posts and tracery made a part of the original design. The expense will be £1100.

Caston Schools.—These schools, near Cardiff, are from the designs of Messrs. Prichard and Seddon. They are in two stories, the boys below, the girls above, and each school-room has a class-room. A master's house is attached. The offices are somewhat crowded, and the yards cramped in area. The design is picturesque, and an effect of height and dignity well obtained. The style is Pointed, of a modified character; the material a bluish stone with quoins enlivened by bands and patterns of red brick. The staircase to the girls' school-room is very well treated with a rising open arcade. The bell-gable is pretty, but might perhaps have been better placed.

Spaldington, Lincolnshire.—Mr. W. M. Teulon has designed a schoolroom and master's residence for this pariah,—good in point of arrangement, but not very happy architecturally. The material is brick in the lower part, timber and plaster above. The whole of a late type.

Rossington.—The same architect has designed a more ambitious structure for this parish, consisting of a school-room and class-room, (too nearly of a size, by the way) of the same materials as the last-mentioned. The style is also the same; and, with the exception of the bell-turret, which is rather prettily treated, not superior in architectural merit.

CHURCH RESTORATIONS.

Canterbury Cathedral.—The committee which has undertaken to fill the three windows of the south choir-aisle with painted glass has given the central window to Mr. Wailes, the artist of the other two. The subjects are to be selected from the events of the history of our blessed Lord, antitypal of the acts of Moses and Elijah commemorated in the flanking windows, so as to make the whole triplet significative of the Transfiguration.

S. Mary, Higham Ferrers, Northamptonshire.—Higham Ferrers church, (formerly collegiate,) is, as we need not remind our readers, one of the most remarkable specimens in England of the successive ages of Pointed. Among its features, (not to mention the perfect Third-Pointed bedehouse still standing in the churchyard,) are the magnificent west tower, of early date, surmounted by the spire which proves how accurately the seventeenth century could rebuild Middle-Pointed work with old materials when it had the will to do so; and a double nave and chancel, (that to the north being the lady chapel,) respectively flanked by north and south aisles. The complete restoration of this church has been placed in Mr. Slater's hands. The chief constructional work will be the rebuilding of the north aisle and arcade, which are ruinous, and the restoration of the roofs throughout. The nave roofs are of a low pitch, but apparently reconstructed out of Middle-Pointed materials, while those of the

chancel, of a still lower pitch, present very unsatisfactory detail, and are so depressed as to interfere with the east window. Rightly, then, as we think, the architect proposes not to replace these accurately, but to consider in his design the general effect of the whole structure. As to internal arrangements, there is little to be done in the chancels; both of them retaining their high screens, while that to the south (the main chancel) is also elaborately studded, and preserves its sedilia. There are also rich parclose chanceries at the ends of each aisle. The prayer-desk is perforce placed in the nave, to the south-west of the screen gates; while the pulpit stands northward; and the actual pews, which are of the ordinary condition of badness, give place to neat and uniform open seats. The font is to be placed to the left of the south porch. The history of this restoration has been characterized by great munificence on the part alike of the parishioners in general, and of the principal landowners.

S. Mary Magdalene, Westoning, Beds.—a small Middle-Pointed church, comprising west tower, unclerestoried nave and aisles of three bays, and chancel,—is under restoration by Mr. Slater. In its former condition it was seated with irregular high pews, and crowded with a west gallery. The tower arch was completely blocked up, and the chancel had a low flat roof cutting across the chancel arch, which was ingeniously concealed from the nave by large tablets of the Commandments, Creed, and Lord's Prayer, filling the entire space above the caps of the piers. All these deformities are now being removed, and the tower arch opened to the church; the chancel covered with a polygonal roof, and properly fitted with stalls and low screen; an east window inserted; a new vestry built to the north, the pulpit placed against the north pier of the chancel-arch, the nave seated in oak, and an external turret staircase erected at the north-east corner of the tower. The original Third-Pointed nave roof of low pitch is retained.

S. George, Clyst, Devonshire.—This church has been extensively restored by the rector, the Rev. H. T. Ellacombe, whose energy has been rewarded by deserved success. No materials have been employed except oak and stone, the pews have all been destroyed, a vestry added, together with an organ and several stained glass windows, and the floor has been laid with tiles. We hope to be able to report this restoration from actual observation.

Holy Trinity, Ilfracombe.—This old parish church is being reseated and repaired without professional advice, and with tolerable success, though the ritual arrangements are far from happy. As in most Devon churches there is no constructional chancel; but the seats are placed sideways. The pulpit, a handsome one of Jacobean date, stands to the west of these; and under it, facing south, is a prayer-desk of unnecessarily large dimensions, flanked by a smaller ditto for "the clerk." The seats are fairly executed, of Third-Pointed type, with tracery nailed on to the bench ends and doors. The organ is at the west end, but has been divided so as to throw open the west window. There is a handsome coped lectern of oak, the gift of two former curates, but it does not appear to be in general use. A great deal yet remains to be done when funds can be procured.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

17, Clement's Inn, Strand.

DEAR SIR,—I notice in the *Ecclesiologist* for this month a request from a correspondent ("A. B. C.") to be informed whether there is any rule as to which side should be given to the men and which to the women; to which the editor gives a note that "there is no doubt that the south side was of old appropriated to the former." I am of opinion that this was not always the case. At Wigenhall, St. Germain, in Norfolk, there is a church which still retains its old seats, very elaborate and beautiful in character, but those on the north side are *much* more substantial than those on the south, and therefore I conclude intended for the male part of the congregation. The seat ends next the central passage are formed into niches containing figures; on the north of the Virtues, on the south of the Vices. I am not ungallant enough to draw the same conclusion from this fact, but perhaps the old men may not have been so nice.

I remain, dear sir,

Very faithfully yours,

RAPHAEL BRANDON.

To the Editor of the Ecclesiologist.

SIR,—I am glad to see that a correspondent has raised the question, "which side should be given to the men and which to the women in the church." For if open churches are never to be more than a sham—if, i.e., the return of the pew mode is to be guarded against—it can only be by the adoption of this rule.

And then of course it becomes important, if only for the sake of uniformity, to settle on which side the men and women ought to sit respectively.

Now the principle on which this matter ought to be settled is so simple, that it is to me marvellous not simply that it should have been overlooked, but in the majority of cases contravened.

For I believe that to those which your correspondent has noticed, may be added that of Cumbræ.

I say it is marvellous that the man should ever be placed on the woman's *left hand*, not only on general grounds, but because the only occasion on which their normal position is defined in church—that of marriage—clearly lays down the rule which should be followed. Having adopted this arrangement myself and suggested it to others, I am rejoiced to find it recognised in the *Ecclesiologist*.

And I may say the same as to the proper time for the publication of banns, which is doubtless as your correspondent states on authority, after the Nicene Creed.

D. E. F.

June 12, 1857.

It is not long since we had to record the decease of Père Martin. Now we have to express our great regret at the premature death of our friend and co-operator, M. Lassus. It is unnecessary for us to recapitulate the numerous works which exhibit his talent, learning, and activity. He was connected with our Society not only as an honorary member, but as an occasional contributor to the *Ecclésiologist*. We hope that the edition of the curious work of Villars d'Honnecourt, which he had been long preparing, may not be lost to the world.

We call attention to an excellent scheme now afoot for forming an Architectural Photographic Association. The Provisional Committee hope to be able to supply annual subscribers of one guinea, with at least three of the largest sized architectural photographs, or from thirty to forty small stereoscopic views. Applications from persons desiring to become members should be made to the Hon. Secretary, R. Hesketh, Esq. 95, Wimpole Street, W.

We have received several earnest, but anonymous and therefore useless, letters with reference to the awards of the premiums in the Public Offices Competition.

We have had occasion more than once to direct attention to that disgraceful page in municipal history, the bad faith of the Corporation of Edinburgh in regard to Trinity College Church. A bill has recently been brought before Parliament, under the conduct of the Lord Advocate, which would have finally swallowed up and confiscated the money the corporation has received from the railway, towards compromising a special rate for the support of the Established Ministers, called the Annuity Tax. This measure, however, which was objected to on other grounds besides, has been withdrawn for the session. It is now time, accordingly, for those who desire to save the church, to make a strong and united effort.

The Carpenter Memorial Window has been completed and fixed in the church of S. Mary Magdalene, Munster Square. We understand that the subscriptions have covered the whole expense, leaving a small balance,—unfortunately quite insufficient for founding the architectural prize which was contemplated at the commencement of the subscription.

We owe our best thanks to His Excellency the Bavarian Minister, who, in answer to a question which we put to him at the request of a correspondent, courteously informed us that the right person to apply to for Munich glass is Mr. Maximilian Ainmüller, Inspector of the Royal Manufactory of Painted Glass at Munich.

Received P. S.—H. E.—W. C.—G. G.

We are again compelled by an untoward accident to postpone the Remarks on Glass Painting,—in continuation of some former communications, till our next number.

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THE
ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CXXII.—OCTOBER, 1857.

(NEW SERIES, NO. LXXXVI.)

SOME REMARKS ON GLASS PAINTING.—No. III.

(*A Communication.*)

THE second of the present series of papers was taken up by the consideration of the first two objections which lie against the general adoption of the principles of the Naturalistic school of painting for the adornment of the windows of our churches: that objection being, that in the view of this school windows were regarded as convenient spaces for the display of pictures, the only difference being that, in this case, they are painted on glass instead of on the wall, or, as the case may be, on canvas; and not as, which they really are, openings for the admission of the necessary quantity of light. The present paper shall be given to the consideration of the second and more important objection: viz., that the spirit to which the rigid following out of the Naturalistic principles leads, is one alien to the feelings and genius of true glass painting.

For the sake of clearness, however, it may be better, before entering on this part of the subject, just briefly to enumerate again the principal objections to such a treatment of windows as is adopted by this school. Briefly, then, they may be reduced to three heads. There is, first, the essential difference between the things themselves. A window is an opening for the admission of light: the object of a picture is to adorn—to bear a part in the general ornamentation of the building in which it is placed. If we go further, and say that it has another object, in first arresting and then fixing the attention, so as to impress the mind strongly with a sense of the scenes and events which it portrays, it is a secondary one. Its first and grand aim is to please, and by raising such pleasurable feelings in our minds as are suitable, and in harmony with the subjects which it represents, to make the worship of God more worthy of Him to whom it is offered. A window, in like manner, has its object; but this is to admit light; and when it

has done this in a sufficient quantity, it has fulfilled its end, and is a good window. But if we assign to it a further office, namely, of looking well, by becoming in its turn a part of the general ornamentation, this too is a secondary object, and must be rigidly subordinated to its primary end.

Thus, then, both in their primary and secondary ends, windows and paintings are different from each other. The primary object of the one is to admit light; its secondary to contribute its share to the adornment of the building: the primary of the other is, on the other hand, to be a part of its adornment; its second, to impress the mind vividly with a sense of that which it portrays.

Secondly, there is in the case of windows the *transparency* of the material employed as the groundwork of painting. This will act, in the way of restriction, in two ways: first, by putting it out of the power of the painter to introduce, with any good effect, the contrasts of *light and shade*;—in a word, by compelling him, if he will be true to the laws of his art, to have recourse to a method of painting,—i. e., *without shadows*,—which in ordinary art would be to the highest degree fanciful. Secondly, as a necessary consequence from this, by limiting him to the choice of such objects as can, without material injury to their forms, be represented in this peculiar manner,—i. e., *without shadows*; in other words, confining him, as has been before recommended, to human figures, if he take his subject either from Scripture or ecclesiastical history; or, if he content himself with patterns, to geometrical figures, or such natural objects as the leaves of the vine, oak, and other natural foliage, which can be made to diversify and increase the beauty of his patterns. To these he will be chiefly confined, because they admit of being, without any serious offence to the eye, so represented: his human figures being *lined out*, as it were, strongly on their gold-coloured or diapered backgrounds, and such foliage as he chooses to introduce into his patterns being represented somewhat in a stiff—certainly in a conventional, i. e., as they are in themselves, not as they are seen in perspective—kind of manner: while to attempt to introduce, under these conditions, subjects with all their natural accessories,—whether they be scenes in the open air, with their accompaniments of sky and meadow, and hill and plain; or in-door scenes, with their artificial effects of dark corners and unlighted recesses—would be absurd; the beauty of all such, especially open-air scenes, depending mainly on the shadows.

A third difference will be found to lie in the simplicity—not to say the *severity*—of treatment which the subjects of glass-painting require. This peculiarity is enforced on the glass-painter by several considerations; the chief of which will be found to be, that the surface available for the display of his art is cut up by a multiplicity and variety of lines, in the shape of mullions, leading, and cross-bars, necessary for the due support and security of the glass, which will cross his subject in every possible direction, and at every conceivable angle: to meet which he must so contrive his figures, as that they shall fall in with them,—e. g., the figures must be so arranged as to come *naturally, and without any visible effort to produce the arrangement*, within the spaces marked out

by the mullions; thereby avoiding the unsightly effect sometimes seen, in which half a figure is concealed by a mullion. The vestments of the figures, again, must be so disposed as to fall in, in the same easy and natural manner,—or, at any rate, without any very great or apparent restraint,—with the leading in such a manner, that *its* lines shall follow *their* folds; hereby not so much concealing these parts, as making them bear, besides their own proper work, a part in the general effect.

All this requires arrangement—a skilful management, in fact, on the part of the painter, of his figures and subject. And it is this very circumstance that must always give a certain air of conventionality, and stiffness even, to glass paintings, which is quite enough to distinguish them from every other kind; so much so, that the bare attempt to introduce a different method of treatment will at once strike even an uneducated eye with something of a feeling of incongruity. In point of fact, it will be found that this stiffness of manner is not so much a matter of choice or affectation on the part of the painter, as is sometimes thought, but a necessary result of the peculiar conditions under which he must work; forced on him, as it were, by the nature of what he is called upon to do, but which ought no more to be considered a disadvantage to him, than the peculiar nature of the work and the material of the sculptor should be considered so to him. The best judges of such matters are agreed that there is a certain air of “sternness,” as it is called, proper to the work of a sculptor, which would be quite out of place, and improper, if adopted generally, in painting. And why not extend the same limitation to glass-painting? It, too, has a peculiar material, and peculiar laws of its own. Why seek to confound these, and require glass-painters to work under different conditions?

But to return to the proper subject of the present paper. How far does the rigid following out of naturalistic principles suit the genius and spirit of glass-painting?

The great principle, indeed the glory of this school, is *always and at all times to represent scenes and events exactly and in every point as they occurred*,—to reproduce them, in short, in every particular, down to the minutest and most unimportant detail; not omitting one jot or one tittle, or softening one single feature, however harsh or unworthy, or whether it be one which men, condemning at the time and always, naturally wish to be for ever buried in oblivion. Such is their principle; good and honest enough in one sense, but not one which will ever gain much assent or favour among men, so long as they continue to be constituted as they are at present, because repugnant to their best and most natural feelings.

The principle advocated, on the contrary, in the present paper, is to represent scenes *as the eye of faith contemplates them*; not dwelling on their details any further than is necessary to work out the peculiar view of faith. Which of these two is the most natural for the glass-painter to adopt?

A window, then, be it remembered, is an opening for the admission of light; and any further treatment of it—as, e. g., the causing the mullions to branch out in the head into figures of various forms, or the substitution of coloured for plain glass in the lights—

is with reference to further view, that of making it a more pleasing object to the eye. How this further end was at first effected has been already shown; that it was effected by filling the openings with patterns of bright colours, relieved, in some instances, by subjects contained in medallions, to which the pattern formed, as it were, a border. Afterwards single figures came to be adopted; and this, too, at a time coincident with the highest point of perfection to which architecture has as yet been carried.

It is obvious, then, that so long as the ornamentation of windows is confined simply to colours disposed in various geometrical patterns, no question ever could, or can, arise as to the adoption, or otherwise, of naturalistic or any other principles. But once cross this boundary to introduce even a medallion containing a subject, or even a single human figure, and the question at once opens. And still more is this the case when, in place of medallions, large figures, of the size of life, and subjects from Scripture or history, are introduced. Here the decision of the question, How are these to be treated? forces itself at once into notice; whether they be, as is proposed in these papers, single isolated figures placed in each light, or they are parts of a general subject, extending over the surface of the whole opening, but so arranged as to fall in with the rule of keeping them clear of the mullions.

For let the case of single detached figures, one in each light, be first taken. It is, let it be supposed, a figure of S. Paul. There are, then, obviously, two ways in which such a figure may be represented: either, that is,—as we know from his own words he actually was—*naturalistically*; or as our reverence and admiration for one who was so eminent a servant of God loves to think of and imagine.

In his own description of himself he is seen to be in “bodily presence weak,”¹ and “speech contemptible,” “rude in speech”;² and frequent allusions are made by him to his “infirmities.” Now whatever sense we may attach to such words, or whatever might have been the particular infirmity to which he alludes as “the thorn in the flesh”³—whether or no it was any personal defect or deformity of body—it has been suggested that it may have been *blindness*—it is clear that he cannot have been that magnificent and animated orator whom we see in Raphael’s cartoon, “Paul preaching at Athens.” Such a conception, however magnificent and appropriate to our idea of him—as we do, in fact, think of him to ourselves—by no means agrees with the description given by himself of one who was “rude in speech,” and “weak” in “bodily presence.” It is, on the contrary, the very perfection of our ideal of what an orator and preacher should be. Nor is the matter in this respect at all mended by supposing that these terms are not the description given by the Apostle of himself, but the description slanderously given of him by his enemies to men not familiar with his person, and which are here ironically quoted and alluded to by S. Paul. Because, even on this supposition, there must have been *some* groundwork in fact for such terms. Had he really been the magnificent figure shown in Raphael’s cartoon, the description would have been,

¹ 2 Cor. x. 10.

² 2 Cor. xi. 6.

³ 2 Cor. xii. 7.

even to men but slightly acquainted with his person, too broad a caricature to be for a moment credited.¹

Yet here is the choice presented to us: if we are to follow the principles of the naturalistic school in portraying, rigidly, every thing exactly as we either know, or have grounds for supposing it to have occurred, we must keep strictly to the Apostle's own description of himself; and the result will be, a diminutive, weak,—we may even say—sickly² and emaciated form, worn down and attenuated by the working of a spirit too powerful for the frail body which it inhabited to bear; wearing an almost unearthly aspect, with its quick, eager, far-seeing and penetrating glance, as though even yet his soul were filled with the remembrance of those unspeakable glories³ which he had been permitted to see; and burning with thoughts—of which there is also evidence in his Epistles—too rapid, too vast, for either quick or ready utterance. Or we must have him as Raphael loved to paint him, and as we all love to think of him, as the accomplished reasoner and fiery irresistible orator—one endowed with a power of the closest and most accurate reasoning combined with the utmost ability of persuasive expression—bearing down all opposition before him by the force of his inspired eloquence. And which shall be our choice may very safely be left to what will be the determination of nine out of every ten unprejudiced men.

Or, let it be supposed that the window requiring to be filled is one of six lights, divided by a transome, so as to form twelve spaces to be filled by as many figures. Here there is an opportunity for portraying the whole band of the Apostles in one glorious company; and let it be further supposed that this method of filling it be finally determined on, and upon naturalistic principles so far as regards the treatment of the separate figures. Here, then, they must be painted just as in life they appeared to the men of their own day; i.e. not as the Apostles and messengers of God and Christ, but as poor squalid fishermen⁴—of a despised race too: one as the hateful publican, the collector of a tax loathed and detested by the whole people, and whose collectors were men of the lowest class and of such a character as to be commonly ranked with sinners, and, indeed, to be all but synonymous with them, and therefore to be represented in the coarseness of feature and expression common to such a class; and all of them with the strongly-marked Jewish features.

Now, without entering upon any discussion as to the relative claims of the Jews, when compared with other nations, to be considered a handsome race,—and instances are given of a most striking kind of beauty in some individual cases—it is, perhaps, seldom, if ever, con-

¹ In further confirmation of this view, it is remarkable that, in what are undoubtedly his own words (1 Cor. i. 17; 2 Cor. i. 4), the Apostle seems to give a tacit confirmation of the truth of such a description; even supposing that it had been promulgated through the malice of his enemies. The phrases, "not with wisdom of words," "excellency of speech," "enticing words of man's wisdom," answer undoubtedly to the "speech contemptible" and "rude in speech" of his enemies.

² 2 Cor. xii. 7.

³ 2 Cor. xii. 4.

⁴ S. John i. 46; vii. 41, 42.

sidered, what would be the effect, even in an æsthetic point of view, of thus representing the sacred personages of the New Testament with the ordinary coarse, common, Jewish cast of countenance, which, yet, on naturalistic principles, we must believe that they possessed. Our general ideas of beauty most undeniably depend in a very high degree upon association; perhaps in a much higher degree than men generally will allow. And the question must be asked, whether, from associations—long-rooted associations, which in the minds of some have come to be looked upon as good and right—the common Jewish type of feature, such as we see it in the lower classes of Jews, to which class the Apostles undoubtedly belonged, is pleasing to us as Christians?

To test this more completely: should we like to see our Lord portrayed with all these strongly marked features, instead of with the traditional type that has become familiar to us! And yet it may be argued that He must in His life on earth have borne them. Perhaps the unconscious prepossession of our minds in this respect is shown in Leonardo da Vinci's picture of "The Last Supper," where the hateful lineaments are confined to the traitor Judas alone.

It will be no answer to such a question to say that the prejudice against this peculiar type of countenance is unjust. Let it be so: prejudices are not the less strong for being unreasonable.

But putting this aside altogether, does it meet the reverence with which we naturally regard the Apostles, whether they be considered as the best and holiest of the servants of God—the chosen companions of Christ, men entrusted by Him, first of all men, with the work of establishing His kingdom upon earth,—or as the peculiar and special recipients of inspiration, in a sense in which no men since have possessed it, does it befit the reverence due to such men that they should be portrayed before us with the homely guise and look which they wore on earth? Does not, on the contrary, the mere thought of what they really were to us, the bearers of a heavenly message, a communication from God to men, prevent us, except by an effort, from thinking of them in any other light? The lower offices, the common vulgar duties which were theirs on earth, are, of necessity, lost sight of in the higher thoughts, of what, in God's Providence, they were made to us. And yet on naturalistic principles we must still think of them as common men and fishers.

But to take it on the very ground proposed by this school: how, on naturalistic principles, is it to be ascertained what their peculiar aspect and appearance were? We know, it will be said, that they were common fishermen and peasants; and we know, at once, what such men usually are. But how? Are we to sketch from existing European life, the life which we see around us wherever we go? If so, such was not their real appearance when on earth: Eastern life is far too marked in its difference from Western, not to leave its characteristics equally broadly marked on the two races. And instead of painting on naturalistic principles, we are painting after a fancy of our own: we are painting them not as they were, but as we *think* they may have been. And the question may then very fairly be raised,

whether, of two ideals, that which invests them with the appropriate spiritual glories of their Apostleship is not the best?

Or are we to say that painters must sketch from actual existing specimens, studied on the spot, of Eastern life? Possibly this life, so little variable as it is, may still represent with sufficient faithfulness the life of the Apostles' time, so as to admit of such a practice. But of our glass painters how many may fairly be assumed as possessing the time and means requisite for such an accurate study of Eastern life as would in this case be required? Not many, possibly.

But further, supposing these several questions satisfactorily disposed of, there is yet a third to be met; how on these principles are the minor points of complexion, peculiarity of individual features, colour of hair, height, &c. to be determined? There must have been such individual peculiarities; and on the naturalistic principle of representing things as they really were, it is hard to say how they are to be decided. And yet they must be, or this principle is not satisfied.

A similar difficulty, again, has to be encountered in the representations of the saints and martyrs of ecclesiastical history. At what particular period of their course are we to determine that they shall, literally and faithfully, be reproduced before our eyes? Surely not in all the horrible agonies of their sufferings? And yet this is, as it were, the crowning point of their life on earth; that to which our eyes naturally turn: to which all other lines of thought of necessity lead, as the highest testimony it was in their power to give of their faith and love. But if we choose this point, would they be fitting subjects for our church windows? helps or hindrances to devotional feeling?

But as the sum and crowning point of all, how is He to be represented, Who is the highest object of our faith, and whose representation, as such, we desire, most of all to have in our churches? Where shall we find in the world of nature and men a fitting representation of Him Whose "visage was so marred more than any man, and His form more than the sons of men?"¹ Yet this is the difficulty to which naturalistic principles drive us; we must either, in this case, paint from what is, and must be, from the nature of the case, an inadequate type; or we must abandon these principles altogether, and, in this instance at any rate, adopt an ideal form and countenance. For it need not be more than stated, that all existing representations of CHRIST are purely ideal.²

¹ Isaiah l. 11—14.

² It may seem singular to one who looks at it from the modern point of view, that there should have been preserved no *authentic* portrait or representation of CHRIST: that when we would conceive of His personal appearance in whom are centred all our best and warmest feelings, we must have recourse to the imaginations of men. This is a fact similar to what has in a recent work, ("Sinai and Palestine," by the Rev. A. P. Stanley,) been remarked respecting the total oblivion which has come over the places most sanctified by immediate association with His Presence. These are now identified—so far as they have been identified—and established by conjecture; in some instances of the most arbitrary kind. The earliest existing representations of CHRIST are in the catacombs of Rome, under the form of a beardless youth, as the Good Shepherd. It is stated, we think, on the authority of S. Augustine, that no *authentic* representation of Him was known in his time; though Eusebius—we are quoting in each case from memory—in his Eccles. Hist. men-

Upon this point how utterly inadequate are all such representations as naturalistic principles would force upon us, to give us any fitting idea of the highest object of our faith! There are, on this head some sensible remarks in a Review of Mr. Ruskin's "*Modern Painters*," in a recent number of the *Quarterly Review*. The article itself is written in a bad temper, and with a bitter spirit of retaliation for Mr. Ruskin's sweeping criticisms; but in the latter part are some remarks which are well worth attention. Speaking of the spirit in which a painter approaches his subject, the writer says: "It is indeed in proportion to the admiration with which he would worship, or pay homage to Divine or sacred persons, could they be present, that a painter, or a poet, will invest them with the most radiant gifts of his imagination while absent."¹

Without affirming, as this passage would naturally lead us to suppose, that the many unworthy representations of our LORD, which unhappily are to be found, are the direct results of a cold unloving spirit and a want of devotion in the painter; it is yet a true and philosophical statement of the reason why naturalistic principles when applied to sacred subjects and persons have never met with any wide or approved recognition. There is, in fact, something incongruous—not to say degrading, to the objects of our devotion thus constantly to associate with them the thought of anything low, or mean, or trivial; such as must be of necessity many of the details of such a life as ours. We shrink from doing this in connexion with the objects of a pure and strong earthly passion; and it is far more revolting to do it in connexion with such thoughts as hang upon the footsteps of our

tions a statue of our LORD, with a female figure falling down before it, as having been set up at the door of her house, by the woman who was healed of her issue of blood. The account given by Kugler, (*Handbook of Painting*, translated by Sir C. Eastlake, Part 1, Book 1,) of such representations of our LORD is, that the earlier Christians seem to have contented themselves with symbolic representations, as e.g. the Lamb,—the Vine,—the Fish,—the Monogram,—and the Cross; then followed such representations as the Good Shepherd, "sometimes in the midst of His flock, alone, or with companions, caressing a sheep, or with a shepherd's pipe in His hand, sometimes sorrowing for the lost sheep, and again bearing the recovered one upon His shoulder." Again, singularly enough, CHRIST appears under the figure of Orpheus captivating the wild beasts of the forest with His lyre; a strange, yet (apart from association) an appropriate emblem: then under Old Testament types—Abraham, Moses, Job, Daniel in the lion's den. Afterwards portrait-like representations succeed; "the origin of them being alternately ascribed to a picture by JESUS Himself, or by Pontius Pilate, or by S. Luke, or (according to later views) by Nicodemus; or as founded upon some manifestly counterfeit, but still old, manuscripts, such, for example, as the letter of Lentulus to the Roman Senate, which may possibly be assigned to the third century." In this letter CHRIST is thus described: "a Man of lofty stature, of serious and imposing countenance, inspiring love as well as fear, in those who behold Him. His hair is the colour of wine, (meaning probably of a dark colour,) straight and without lustre, as low as the ears, but thence glossy and curly, flowing upon the shoulders, and divided down the centre of the head after the manner of the Nazarenes. The forehead is smooth and serene, the face without blemish, of a pleasant slightly ruddy colour. The expression noble and engaging; nose and mouth of perfect form, the beard abundant, and of the same colour as the hair, parted in the middle; the eyes blue and brilliant. He is the most beautiful among the children of men." A noble, though ideal, conception of CHRIST's person.

¹ *Quarterly Review*, vol. 98, p. 427.

Redeemer and His disciples. Or if it be done, as it is done in some of the spurious accounts of our Lord's early infancy, from which the old painters sometimes borrowed their subjects, it is with a sensation of something like pain at the bare idea of the state of feeling which could have prompted such efforts, that we read the accounts. For, however much we may be inclined to allow that they are the offspring of mistaken feelings, it is yet clear that *reverence* for the Godhead must have been at a painfully low ebb in the minds of their authors.

The reason of all this is to be found in the feeling of almost unconscious reverence with which we habitually regard the scenes and persons of Holy Writ. We are so accustomed to regard these persons and scenes with the utmost reverence of thought that it is to us a profanation to regard them otherwise;—to think of them, for instance, as encountering, and subject to, the same meannesses and squalor of life that we must, in some measure at least, ourselves encounter: and it will be found to be true that our habitual mode of thought regarding them, now that they are removed from earth, will be, as the Quarterly Reviewer remarks, in exact proportion to the depth of the worship or reverence which we should have paid to them had we lived while they were on earth. The manner, on the contrary, in which painters of this school seem to regard them is thus described: "The naturalisti were so called from their predilection for common nature—for direct imitation. Passion is the predominant inspiring principle in their representations. The forms which they bring before us are not those of nature in a refined state, like those of the great masters in the beginning of the sixteenth century—a nature in which beauty is the evidence of moral harmony, and the feelings of love and hatred seem the indications of a godlike energy. Their figures want alike this physical elevation and this divine impulse—they are given up to demons of earth; and even when no animated scene is represented, the spectator feels that they are capable of the wildest excitement."¹

Which of these two methods of representing the personages of Holy Writ is most in accordance with our religious feelings?—this of the naturalisti, or that of the Reviewer before quoted, in which the beauty and spirituality of the representation is in exact harmony and proportion with the religious feelings of the painter? On the determination of this question the choice of the style which shall be adopted in the windows of our churches may very safely be rested.

G. R. F.

¹ Kugler, Handbook of Painting, p. 500.

ANNALS OF THE CHURCH OF S. MARY THE LESS, CAMBRIDGE.

*A Paper read before the Cambridge Architectural Society, March 19th,
1857. By J. W. CLARKE, Esq., of Trinity College.*

Among the many noble buildings which adorn our University, there is scarcely one which more deserves our attention and our reverence than the church of S. Mary the Less, alike from its intrinsic beauty and the associations connected with it. Originally dedicated to S. Peter, it gave its name to our earliest college, the members of which worshipped within its walls, and enriched it with their gifts, for nearly four centuries. Around it our University has grown up; between whose present and whose past it thus forms a link of more than ordinary interest. How many succeeding generations of scholars have gazed upon its time-worn walls, or worshipped within its pale? Some saw it when it was fresh from the architect's hand; some stood by sorrowing when Puritan sacrilege tore down its fairest ornaments: and we who look upon its latest decay, shall we not bestir ourselves at least to prevent further ruin? Let us be glad that in all its changes it has but lost somewhat of its former beauty; that its elegance has not been marred by the tasteless additions of the Renaissance; that we can still call in the aid of our imaginations to picture to us what it was that our predecessors in this place beheld, and give to the mournful skeleton that is left the form of beauty that it once possessed. The famous east window still remains, as perfect as when it was constructed; then, doubtless, it formed a fitting close to a long series, all similar to it in design: now, it stands to bear solitary testimony to the beauty that has passed away. It is by this window that the church is chiefly known. In almost every work on architecture, a drawing of it may be seen; and possibly some of those who have derived pleasure and instruction from the contemplation of this feature of the church, may be not indisposed to aid the restoration of the other portions of the fabric. It is with the hope of awakening an interest in the works which are now contemplated, that an attempt has been made to discover the history of this church, and the vicissitudes through which it has passed.

In the olden time, before the establishment of the University had raised Cambridge from its original insignificance, there stood without Trumpington Gates the little Norman church of S. Peter. Of its foundation no record has been preserved: the first mention of it is in the reign of Richard I., when a jury found their verdict in these terms: "The jury are well aware that one Langline, who was both patron and incumbent of the church, gave it,—*secundum quod tunc fuit mos civitatis Cantabrigiæ*,—to a relation of his, one Segar, who was patron and incumbent of it for sixty years and more; and subsequently gave it to Henry his son, who held it for sixty years, and gave it to the hospital at Cambridge."¹

¹ Selden. *Hist. of Tithes*, p. 386. Cooper's *Annals of Cambridge*, i., p. 29.

The hospital referred to is that of S. John in the Jewry, where S. John's College now stands; whoever was the original founder thereof, the Bishops of Ely soon took it under their patronage. With reference to our church, Baker, in his MS. history of S. John's, says, that it was Bishop Eustace, who came to the see of Ely in 1197, who among other benefactions "likewise appropriated S. Peter's church, in Cambridge, (now Little S. Mary's,) to the religious brethren at S. John's."¹ And a little further on, he speaks of "two of their houses, near S. Peter's church, now part of the site of S. Peter's College." In the report of the commissioners sent by King Edward I., in A.D. 1278, mention is made of "the church of S. Peter without Trumpington Gates, appropriated to the master and brethren of the hospital of S. John."²

To these religious brethren there were added certain secular scholars by Hugh de Balsham, who was made Bishop of Ely in 1257 A.D. The legal date of their position in S. John's Hospital is the ninth year of King Edward I., 1280, Dec. 27; but Baker conceives that they must have been there *actually* for some time previously, as Bishop Montacute speaks of them as "per longa tempora simul in eodem Hospitali degentes." Their position, however, was hardly legalised before they were removed: for in 1284 we find a charter confirmatory of the bishop's acts, and authorising, "that our scholars whom we enact shall be called the Scholars of the Bishops of Ely for ever, be separated from the Brothers of the Hospital, and be transferred to hostels hard by the church of S. Peter without Trumpington Gates, at Cambridge, and have that church with the two hostels aforesaid for ever."³ Baker says of this,—

"I shall only add upon this partition, that the division was made upon the disagreement and heats of the two different parties; which though sometimes composed, yet always broke into new flames upon fresh occasions; (the scholars being too wise, or the brethren possibly over good :) which grew at last to that height, that after neither the good offices nor the authority of their patron could allay them, he was forced at last to give way to a division, and place them at a greater distance; wherein as the students seem to have been more to blame, so the brethren were the more eager of the two to part: and out of this eagerness they seem to have had the worse share in the division or exchange, whereof they afterwards complained. For as they gave up the impropriation of S. Peter's church, (now Little S. Mary's,) with the two adjoining hostels, so they received only as a compensation from the Bishop, out of the students' revenues, an hostel over against the Dominicans, (now Emanuel College,) afterwards styled Rudd's Hostel, with an annual rent charge, bought of Isabella Wombe, the value whereof, being not specified, I will suppose to have been very small; with some old houses formerly belonging to the rector of Eyworth, and to Robert Aunger, adjoining to the Hospital."⁴

Shortly after he says :

¹ From the transcript in Cole. MSS. vol. xlix., p. 19.

² Cooper, i., p. 69.

³ Old Register of S. Peter's College, p. 25.

⁴ Cole, *ibid.* p. 22.

"I have already intimated that the regular brethren had the worse of the exchange, and had no equal compensation allowed for the loss of S. Peter's church, near Trumpington Gate, which was given from them to the College. This they afterwards complained of; and great variance arising thereupon, both parties were at last prevailed with to submit themselves to the award and arbitrement of this prelate, (Bishop Montacute,) their common patron. The original submission of Roger de la Goter, Master, and fourteen Fellows of S. Peter's College, is yet extant among our archives,¹ under the common seal of that College, together with an ancient copy of the submission of Alexander de Ixninge, Master, and five Brethren of that house, of the same date, and both of them oblige themselves to abide by his determination, under the penalty of suspension, excommunication, or of fulminating an interdict, as is there said. Being thus armed, as well by his own authority, as with the consent of the parties, he proceeded to a hearing; (the whole process whereof is entered upon that bishop's register,²) and after very mature deliberation, and weighing the reasons and arguments of both sides, he at last awarded and decreed, (Jul. 10, an. 1340,) That the church should continue in the possession of the College, but with equitable considerations: as a compensation to the Brethren he ordered, that the college should pay them annually for ever 20s. at two equal payments, at the two terms or Feasts of the Purification of the Blessed Mary and S. John the Baptist; and that if this payment should be à retro by the space of twenty days, they should 'nomine pœnas' pay 20s. more; and in case of failure (without some just impediment) after twenty days, they were, ipso facto, to incur the sentence of excommunication; and the Bishop of Ely is to pronounce, and retain them bound, under that sentence, until they have effectually paid obedience to this decree: which both parties submitted to, and ratified by their consent, under the like penalty of excommunication: and the brethren relax and quit their claims, under the same penalty, that the College is bound to make their payment. This I have the rather mentioned, because this payment is yet continued, (though it will never be exacted under such direful penalties,) not for the scite of their College as has been imagined, but for the scite and endowments of their church."³

Already we get some indications of the name which the church was soon to bear: for we learn from a deed of the 18 Edward II. (1324-5), that one Robert de Domilton had endowed a chaplain to perform service daily "at the altar of our Lord and the Blessed Virgin" in S. Peter's church in Trumpington Street.⁴ At this time the church was old and ruinous, for about A.D. 1350 the chancel fell to the ground.⁵

It had probably ceased to be used for Divine Service before its actual fall, for in 1340 licence was granted to Nicolas de Wisebeck "to celebrate the Divine Offices within the walls of the college, until the church of S. Peter is dedicated." The licence for dedication was granted in 1349:⁶ and the ceremony performed in 1352, as appears by the following entry in the register of the then Bishop of Ely, Thomas de Insulâ.

"On the Saturday next after All Saints' Day, in the year of our LORD 1352, he dedicated the church without Trumpington Gates, Cambridge, in the honour of Blessed Mary ever Virgin."⁷

¹ Dat. 10 Calend. Maij, An. 1339.

² Regr. Montacute, fol. 17, 18.

³ Cole, *ibid.* p. 27.

⁴ Cole's MSS. xii., p. 124, ap. Le Keux. "Memorials of Cambridge."

⁵ Fuller, ed. Prickett and Wright, p. 76.

⁶ Cole, xxxv. 118.

⁷ Baker, MSS. xl. p. 199.

This seems to have been Nov. 3rd, by a statute of Thomas de Arundel, Bishop of Ely, dated 1385, authorising the change of day. His statute is as follows :

"We, Thomas, to our well-beloved sons, the master and scholars of our house of S. Peter at Cambridge, who hold the parish church of S. Mary without Trumpington Gates for their own use, and also to all and each of the parishioners of the said church, health, grace, and blessing.

"Because, as we have heard, the festival of the dedication of your church aforesaid falls every year on the morrow of All Souls' Day, and ye, the parishioners of the aforesaid church, have not been accustomed, by reason of the multitude of festivals immediately preceding, as neither have ye been able conveniently, to celebrate as ye ought the festival of dedication itself, or to enter the said church, or attend the Divine Offices, or perform the duties of your parish, as was fitting, according as we are fully informed upon this matter : We, therefore, from the aforesaid causes, and other legitimate ones which urge us in this matter, have considered that the festival of dedication might with advantage be transferred to the 11th day of July, for the increase of the honour of God, and the more fervent incitement of your devotion in Divine worship. Wherefore we decree, &c.

"Given at Downham, on the last day of the month of December, A.D. 1385."¹

From this time the college is called indifferently, the Hall of S. Mary of Grace;² the House of S. Peter; and S. Peter's College;³ and as late as 1394 the parish was still described as that of S. Peter without Trumpington Gates.⁴

The church was called that of Saint Mary of Grace; Saint Mary Minor; S. Mary without Trumpington Gates; or simply, S. Mary without the Gate, to distinguish it from S. Mary ad Forum, or Great S. Mary's.

The same register that gives the date of consecration tells us that on Sept. 3, 1402, the churchyard was purged of the shedding of blood, (*cimiterium ab effusione sanguinis purgatum*).⁵ Two other instances of the performance of this ceremony in Cambridge are recorded. In 1351, the year before the consecration, the same bishop 'reconciled' (*reconciliavit*) the churchyards of S. Benedict and All Saints, which had been polluted by the shedding of blood.⁶

I can find no authority for the common legend, that the architect employed was Alan de Walsingham. The register of S. Peter's College makes no mention whatever of the building of the church, nor of the expense thereof. It is probable that a man who was so famous at that time for his great works at Ely, the Lady Chapel, and the Lantern, the former of which was begun in 1321, the latter in the year following, would be chosen by the Bishop of Ely to design the chapel of a foundation peculiarly fostered by the see; but beyond this we have nothing whatever to cause us to fix on him as its architect.

The plan of the church as at first built was a regular nave without the chapels, the entrances to which have been lately discovered embedded in the north and south walls, which were not added till much

¹ Baker, MSS. xl., p. 233. See the original in Appendix A.

² Documents relating to the Colleges, i., p. 20.

³ *Ibid.* p. 22.

⁴ Cole, vol. ii., in a Deed of the 18th Richard II., ap. Le Keux.

⁵ Cole, xxxv., 118.

⁶ Cole, xxiii., 104.

later. It is probable that the building now used as a vestry was built at this time, and is the one alluded to in the register of S. Peter's College, when Mr. Lane, who died in 1446, is stated to have given some vestments and other things, "ad celebrandum in capellâ Sanctæ Mariæ situatæ in cimiterio ex parte orientali ecclesiæ annexæ collegio predicto."¹ The Commemoration of Benefactors speaks of Warkworth having built "the chapelle adjoyninge to S. Marie's church, which is now called the vestry:" but this list was drawn up by Bishop Cosin when master, after Warkworth's chapel had been destroyed; and the bishop being in possession of Warkworth's will, which speaks of his chapel being on the *south* side of the church, naturally identified with it the only building then existing upon that side.

In the course of the century following its consecration, a chapel was added on the north and south sides respectively, whose buildings we shall have to notice in their proper place. A portion of the tower at the north-west angle formed part of the old church of S. Peter, as is evident from the massive Norman arch supporting it. It contains one bell, on which is this inscription: "non sono animabus mortuorum, sed auribus viventium." The windows on the north and south sides have been more or less mutilated; two, whose tracery still remains, are blocked up, but the glorious east window still stands in all its perfectness, one of the most splendid examples of "Decorated" Tracery to be found. No account has come down to us of their stained glass, of which doubtless they were once full, though at present not a trace remains. The solitary notices of the ancient glass are in Baker and Cole: the former states that in one of the windows of the chancel was "orate pro animâ bonæ memoriæ² W^m de Wittlesey dudum Epi Roffensis," with the note that he ceased to hold that see in 1363.³ The latter, when he visited the church in the middle of the last century, saw ten coats of arms in the windows, of (1.) Argentine;⁴ (2.) The see of Ely; (3.) The see of Ely; (4.) France and England: the five following were unintelligible, and the last contained the device Pater non est Filius, etc.⁵

The octagonal font, though not very ancient, is handsome. It is of Third-Pointed work, having a shield emblazoned in colours on each of six sides, the remaining two being left blank. The arms are those of—The City of London, twice repeated; the Bishopric of Ely; the University of Cambridge; S. Peter's College; and the Town of Cambridge.⁶ In Cole's time it stood "Agst y^e west wall and directly in y^e middle of y^e large W. window fronting y^e Altar."

Shortly after the date of the consecration of the church, there fol-

¹ Register of S. Peter's College, p. 82.

² William Wittlesey, archdeacon of Huntingdon, warden of Peterhouse, was consecrated Bp. of Rochester Feb. 6th, 1362. He was translated to Worcester March 6th, 1363-4, and promoted to Canterbury, by bull, dated October 11th, 1368. Died Monday, June 5th, 1374, and was buried in his own Cathedral.—*Le Neve, Fasti Eccl. Angl.*

³ Baker, MSS. xlii., p. 195.

⁴ The Argentines were a powerful family. Their seat was at Horseheath.—Fuller, ed. Prickett and Wright, p. 28.

⁵ Cole, vol. ii., p. 49.

⁶ Cole, *ibid.*

lows, in the register of S. Peter's College, a long list, at intervals, of gifts, in the shape of plate and church furniture, from a study of which we are in some degree enabled to picture to ourselves the splendour of mediæval worship. Doubtless the church we are considering was richer than most, being attached to a collegiate institution which was itself an offshoot of the rich see of Ely, whose bishops loved to deck their scholars' chapel with presents of great value.

The original rood-screen was standing so late as the days of Cole, who says of the church :

"It is divided ab' y^e middle by a neat Screen, w^h runs quite across, and so makes a Chancel and Nave, w^h is tiled and roofed archwise with large arches of woodwork w^h are handsomely adorn'd w^h carved work over y^e part w^h constitutes the chancel. Over y^e door of y^e screen pretty high hang y^e Arms of y^e present Royal Family neatly painted, and was y^e gift of Mr. Valentine Ritz, a German painter, who has lived in this parish near 50 years, and is now very old : he was formerly no indifferent copier, but now past his work."¹

Of this screen some fragments may still be seen among the pews, and the gates are preserved in the vestry.

There was, at first, only one altar, at the east end, above which there appears to have been some rich carved work, extending over the whole space now covered by panels. Mr. Scott, by removing one of these, discovered some gilt cusps and other ornaments, and doubtless much more still exists.

Cole describes the east end as follows :

"There are stalls w^h run round y^e chancel part, to y^e lowermost step of y^e Altar, w^h stands on an eminence of two, and railed round y^e uppermost step. The upper end of it is also beautifully wainscoted and painted from y^e end of y^e stalls on both sides and y^e east wall behind y^e Altar, y^e panel behind w^h immediately is painted of a fine blew and gilt : above w^h is also gilt and carved I. H. S. and over this is a globe, and on it a large gilt Cross."

The first presents were made by Thomas de Insulâ, the bishop who had performed the ceremony of consecration, who gave "*quasdam tabulas depictas ad ornatum summi Altaris*,"—certain pictures to adorn the high altar,—on Nov. 22nd, 1357.

"*Item dux pelves argenteas.*" These are vessels² to contain the holy water for baptism.

"*Item pondus urceoli argentei, item unum paxbred, de argento et deauratum.*" The urceolus was a vase from which water was poured on the hands of the celebrant priest : the paxbred is the osculatorium.³

"*Item dedit unum calicem, duos urceolos de beryllo, quatuor candelabra, et unam crucem argenteam et deauratam.*"

¹ Cole, *ibid.* The register of deaths for 1744 has the following entry: Jan. 3. Valentine Ritz. He was a German, and had lived at Cambridge above forty years, and was a painter of some excellency. He painted the picture of Sir I. Newton in the Hall of Trinity College.—Sir D. Brewster's *Life of Newton*, ii. p. 414.

² The interpretation of these words is taken from Ducange.

³ See Archdeacon Hale's "*Precedents and Proceedings in Criminal Causes*:" No. CXCI., where a woman "*notatur quod projecit le paxbrede ad terram, ea occasione quod alia mulier ejusdem parochie osculavit ante eam.*"

There are enumerated several service books: a portiphorium notatum—i.e., with the addition of the musical notes, *cujus secundum folium incipit "kyry eleyson;"* a legenda, *cujus 2 fo. incipit "illum homo;"* a "mysale" *cujus 2 fo. incipit "suscipiamus."*

Again, on the Feast of S. Benedict in Lent, he gave "unum vestimentum nigrum," containing a quantity of vestments for the clergy, to wit "unam casulam, tres copas, tres albas, tres amicas, tres tuniculos, duas dalmaticas, unum frontale, duas stolas, tres phanones." The chasuble, cope, alb, amice, tunicle, dalmatic, and stole are well known vestments. The frontale is a frontal or covering for the altar front. The *phano*, Anglicè fanon, probably denotes the maniple.¹

The next benefactor was Thomas de Castro-Bernardi, who was master of S. Peter's College in 1400. He gave a vestment of cloth of gold, "cum orfrays de blodeo velwet"—i.e., with a border of blew velvet.²

The next master was John Holbrook, after whose death in June, 1446, his executors "caused to be made for a perpetual memorial of his soul a pavement for the quire, *cum decis inferiorum graduum*, at his own expense. Except that the college gave the workmen's wages, and stones for the steps of the priest, deacon, and sub-deacon, commonly called 'freestone'.³

What is meant by *decis inferiorum graduum* is probably "the decks of the lower rows"—that is, for the choristers, who would sit beneath the clergy in the stalls. The "steps of the priest, &c.," probably refer to *sedilia*. Bishop Cosins says no more about Holbrook than that "he was at the cost of the seats in the quire of the church."

Holbrook lies buried in the chancel; his tomb is now covered by a temporary flooring, which did not exist in the days of Cole, who has left us an account of it and others near, which will be found below.

"To him both in the mastership of the college and in his good works succeeded the Right Worshipful Thomas Lane," as Bishop Cosin has it in the list of benefactors drawn up by him. Besides sundry presents of service books and vestments, he built the chapel on the north side of the church, as is indicated by his will; a clause of which translated is, "And let him—i.e., the chaplain, whoever he be, continually celebrate in the new chapel on the north side of the parish church aforesaid, and especially pray for my soul, and the souls of my relatives," as is more distinctly proved, by a certain entry in the

¹ According to Ducange, *s. v.*, it may mean a 'banner:' he quotes a passage which speaks of a church being decorated "*optimè, tam palliis, quam phanonibus.*" It specially is used to designate an Ephod, which is the use of it illustrated chiefly by Rock, *Church of our Fathers*. Vol. i. p. 466. He says, "the word fanon is sometimes used to express the maniple; but here it has quite another meaning, and signifies that hood-like appendage, now exclusively confined in the Latin part of the Church to the Roman Pontiff's use, though all Bishops who follow the Syriac Liturgy may wear it." In many lists of English Church furniture it occurs, always joined with the stole.

² *Blodeus*. Color Sanguineus a Saxonico 'blod.' Ducange. Yet this would seem to be an error, for in lists of Vestments we are continually finding those 'blodii coloris' contrasted with 'rubri coloris;' and in Dugdale's Inventory of Lincoln Cathedral, 'blodeus' is rendered by 'blue.'

³ Register, p. 83.

register under the year 1443, which states that "on the 4th of May two altars were consecrated in the nave of the church of this College, by the suffragan of our reverend lord and father in CHRIST, Cardinal Lewis de Luxemburgh at the expense of the college. The altar to the north is consecrated in honour of S. Mary Magdalene and S. Margaret: that to the south in honour of S. John the Evangelist. The altar moreover of the chantry of Mr. Thomas Lane was consecrated in honour of the Annunciation of the Blessed Virgin and S. Margaret."¹

The altars to the north and south of the church were probably placed against the roodscreen, a position, I believe, most frequently adopted when the width of the church allowed it.

Mention is also made of one William Cavendish, formerly Fellow, who gave "2 cloths for the altar, of tapestry work, with trees and leopards."²

"Item two Reliquaries, containing Relics of the Saints, one of which is of ivory.

"Item a Thurible of Silver, with an incense box, or silver ship.

"Item a silver bell."

And, again, in 1455, a Mr. Bomsted, formerly Fellow of the College, gave a chasuble of scarlet velvet, with an alb and amice.³

The last addition to the fabric of the church was made by John Warkworth, Master of the College, who built the chapel on the south side, as his will, dated May 28, 1498, proves. He says,

"I give and bequeath my Soul to Almighty God, and my Body, whensoever it shall be my lot to die, to be buried in my Chapel on the south side of the nave of the Parish Church of S. Mary without Trumpington Gate."⁴

Warkworth's Chapel was consecrated gratis by John Alkoke, Bishop of Ely, on October 13th, 1487, in honour of S. Etheldreda, S. Leonardus, S. John the Evangelist, and All Saints. And at the same time he granted to all who should say in the said chapel "the Mass of S. Mary, with the Gospel *Stabat Juxta Crucem*," as often as they said it, forty days' indulgence; which was afterwards extended to the hearers of the same.⁵

The said John Warkworth also gave a quantity of service books and "quatuor scanna ferrea cum quatuor pulvinaribus et quatuor baculis argenteis partim deauratis pro rectoribus in choro."⁶ A gift which gives a curious glimpse into the ritual of the period.

¹ Register, p. 83.

² These were very probably carpets. Rock, i. p. 268. Oftentimes beautiful carpets, curiously embroidered in fanciful designs of flowers and wild beasts; rugs too, made from foreign and expensive furs, were outspread all up the steps and upon the ground before the altar, for the priest and his ministers to tread on while they stood there offering the holy sacrifice. Dedit (Abbas Egelricus A.D. 984) duo magna pedalia leonibus intexta ponenda ante magnum altare in festis principalibus, et duo breviora floribus respersa pro festis apostolorum. Hist. Ingulphi, ed. Gale, tom. i. p. 53. Rerum Anglic. Scrip.

³ Register, p. 81.

⁵ Register, p. 83.

⁴ Register, p. 103.

⁶ Register, p. 99.

The *scanna*¹ are stools or benches. The reason for using cantoral staffs is explained thus by Ducange,—that even as by the Law they were commanded to bear staffs in their hands, when the Paschal lamb was being eaten: so chanters and precentors in churches should, during the office of the Mass, when the true Paschal Lamb is being blessed, hold silver staffs in their hands. Warkworth also gave them eight “portiphoria” distribuenda sociis secundum formam novi statuti in singulis.²

There is mention made of a chapel belonging to Mr. Hornby, who was master from 1509—1517. No traces whatever remain of any such structure on the exterior; nor does it clearly appear where it could have been placed. The walls north and south were already occupied. I therefore conclude that it was within the church, railed off perhaps with parclooses of wood.

An inventory of its property is given in the College Register with this title. “Pertinencia capellæ M^{re} Hornby in cimiterio Sanctæ Mariæ (Cant.) extra Trumpington Gates.”

“Imprimis one chalesse parcell gylt, weyng xiii unc.

“It^m one chalesse holb gylt, weyng xxiii unc.

“It^m one vestment of whytt damask, with a crosse of red damask.

“It^m a pair of awter clothes of blewe sattyn of Brigyasse,³ having an ymage of the Trinity, off the overeloth and a portecullis off the nether cloth.

“It^m an awter cloth for the nether part of y^e awter panyde off whyte and blake foston.

“It^m a corporal of purpell velvet, having an I E S upon ytt of cloth of golde.

“It^m one paxe of silver gylt with an ymage of y^e crucifixe, weyng iii unc.

“It^m one myssale of parchment pryntt.

“It^m an owch⁴ gylt, having a crucifix enclosed in beryll to hang off our Lady’s cot, weyng i unc.”

¹ Scannum, or Scamnum, (scando) is a classical word. Ovid. Fasti. vi. 304. Antæ focus olim scamnis considere longis Mos erat. In the Churchwardens’ Accounts for S. Mary Hill, published for the Society of Antiquaries in 1797, this entry occurs. “It^m two cheyns of iron for restores Choir.”

² Of Warkworth’s personal history nothing is known. His chronicle of the first fourteen years of the reign of King Edward IV. was published by the Camden Society in 1839.

³ i.e. of Bruges.

⁴ Richardson s. v. ‘owch.’ “From the Fr. ‘oche,’ a ‘notch,’ from ‘oche,’ ‘hacher’ to hack, incidere, to cut into. Niches or notches of gold in which the onyx or any other stones were set.” Thence it came to mean any ornament. Dugdale, in the will of T. de Beauchamp, Earl of Warwick, says, “his jewels be thus disposed: to his daughter Stafford, an ouche called the Eagle, which the prince gave him; to his daughter Alice his next best ouche.” Sometimes it means a ‘hook,’ uncinus. Instructive examples may be obtained by comparing the English version of the Old Testament with the Vulgate.

Thou shalt make them to be set in ouches of gold. Ex. 28, 11. “Inclusos auro atque circumdatos.” (Vulg. ed.)

And they wrought onyx stones enclosed in ouches of gold. Ex. 39, 6. “Lapidēs onychinos, astrictos et inclusos auro.” (Vulg. ed.)

And the two ends of the two wreathen chains they fastened in the two ouches. Ex. 39, 18. “E quibus penderent due catenæ aureæ quas inseruerunt uncini.” (Vulg. ed.)

In Shakespeare, Hen. IV. Part II., Act 2, Sc. 4, and in Spenser’s Faery Queen, it is used in the general sense of “ornament.”

⁵ Register, p. 100.

The south porch was built by a Mr. Leedes; but the date is not given: the north entrance was made in 1734.¹ In Cole's time, there stood "Near y^e old S. Door of the y^e Nave, w^{ch} is now stopped up,² and agst y^e wall, y^e very elegant and beautiful wainacote Pulpit."³ This was erected in 1741; when, to quote Cole again, the church was "beautified," at an expense of thirty pounds. The west gallery was built not long since.

Such was the church in its splendour: with its altars and their pictures; its chapels, each probably with an endowment for the maintenance of their services; and a chancel which a long succession of benefactors had taken delight in adorning. That the throng of worshippers was great appears from a notice in one of Baker's MSS., that "the men of Peterhouse are compelled to defer the Holy Eucharist itself to ordinary days, because the parishioners pre-occupy the hours of service on all festivals and holidays."⁴ Hitherto the church has been gradually increasing in splendour: we shall now have to trace the decay which has reduced it to its present state.

In 1541 came an injunction from Thomas Goodrich, Bishop of Ely, enforcing the mandates of Henry VIII., and ordering the clergy within his diocese to make diligent inquisition:

"First of all Images and bones of suche as the Kyngs people resorted and offred unto.

"Item for the Ornaments, wryttings Table Monument of Myraclis or Pylgrymage, Shryns coverynge of Shryns apperteyning to the s^d Images and Bones.

"Item of all those w^{ch} offer and set up candles agaynst the Kyngs Injunctions.

"Item of all those that dothe not observe and kepe the s^d Injunctions accordyng to the meaning of the same."

During the reign of Edward VI. the same proceedings were continued. In 1550, at a synod of the clergy and churchwardens of the deanery of Cambridge, Barton, and Chesterton, "with the exception of those who were contumaciously absent," held on December 7th, in the church of the Holy Trinity at Cambridge, Edward Leedys, Master of Arts, commissioner of the Bishop of Ely, by the judicial authority vested in him by royal letters, in the name and authority of the king, ordered the destruction of all altars and super-altars, before Christmas day next following, in all churches and chapels within the aforesaid deanery.⁵

Nor was destruction stayed within the limits of the royal mandate:

¹ Baker, MSS. xlii., 189. He is quoting a Register of S. Peter's College, drawn up by Matthew Wren, who was then Master, and subsequently Bishop of Ely, to which See he was translated in 1638, having held the See of Hereford from 1634, and of Norwich from 1635 to 1638. He died at Ely House, Holborn, 1667, and was buried in the Chapel of Pembroke Hall. See Appendix C.

² This is probably the entrance into Warkworth's Chapel. The pulpit did stand in that position till about 30 years ago.

³ Cole, MSS. ii., 49.

⁴ Baker, MSS. xxx., on the cover of the volume at the end.

⁵ Baker, MSS. xxx. 133—4. Printed in British Magazine, Vol. XXXVI., p. 300, by Rev. J. E. B. Mayor, S. John's College.

⁶ Baker, xxx. 213. Brit. Mag. *ibid.* p. 401.

"Under colour of their Commission, and in their too forward zeale, they rooted up, and battered downe, Crosses in Churches and Churchyards, as also in other publike places, they defaced and brake downe the images of Kings, Princes, and noble estates; erected, set up, or pourtraied, for the onely memory of them to posterity, and not for any religious honour; they crackt a peece the glasse windows wherein the effigies of our blessed SAVIOUR hanging on the Crosse, or any one of His saints was depicted. They despoiled Churches of their copes, vestments, amices, rich hangings, and all other ornament whereupon the story, or the portraiture of CHRIST Himselfe, or of any saint or martyr, was delineated, wrought or embroidered; leaving Religion naked, bare, and unclad."¹

But this was written by one who had not seen the ravages which accompanied the great Rebellion: compared with which the Reformation was merciful. The alienation of things dedicated to the service of God being once allowed, from within as well as from without came the spoilers. In 1544 we find a notice, that Ralph Aynsworth, then Master, with the consent of the twelve Fellows, "sold a cross, and a chalice of silver gilt, et alia jocalia, that they might be enabled to complete the pavement of their court."²

In 1641, comes an order from the parliament, dated September 8th, ordering all churchwardens to remove the Communion Table from the east end of the church; to take away the rails, and level the chancels; that all crucifixes, scandalous pictures of any one or more persons of the TRINITY, and all images of the Virgin Mary, be taken away and abolished; that all tapers, candlesticks, and basons, be removed from the Communion Table. And it is specially provided that these injunctions be observed in "all the Collegiate Churches or Chappels in the two Universities, by the Vice-Chancellors of the said Universities, and by the Heads and Governours of the several Colledges and Halls aforesaid."³

The Querela Cantabrigiensis, written in 1646,⁴ shows us how well these orders were obeyed, under the warrant of the Earl of Manchester, who was made General of the associated Eastern Counties so early as 1642. Cambridge was the head-quarters of the parliamentary forces.

"And now to tell how they have prophaned and abused our severall Chap-ples: though our pens flowed as fast with vinegar and gall, as our eyes doe with teares, yet were it impossible sufficiently to be expressed: when as multitudes of enraged Souldiers (let loose to *reforme*) have torne down all carved worke, not respecting the very Monuments of the dead: and have ruin'd a beautifull carved structure in the Universitie Church, (though indeed that was not done without direction from a great one, as appeared after upon complaint made to him,) which stood us in a great summe of money, and had not one jot of imagery or statue work about it. Nor was it any whit strange to find whole bands of soldiers trayning and exercising in the Royal Chappell

¹ Weever, Funeral Monuments, p. 50.

² Registrum Matt. Wren, ap. Baker, xlii., p. 186.

³ Journals of the House of Lords, for 1641, vol. iv.

⁴ It was written by different hands, and published at Oxford in 1646. Dean Barwick wrote the part referring to Cambridge. Masters' Hist. of Corpus, p. 38, and the Biographia Britannica s. v. Barwick.

of King Henry the sixth. And one who calls himselfe John Dowsing, and by vertue of a pretended commission goes about the Country like a Bedlam breaking glasse windows, having battered and beaten down all our painted glasse, not only in our Chapples, but contrary to order in our publike Schools, College Halls, Libraryes, and Chambers, mistaking perhaps the liberal Arts for Saints, (which they intend in time to pull down too,) and having (against an order) defaced and digged up the floors of our Chappels, many of which had lien so for two or three hundred years together, not regarding the dust of our founders and predecessors, who likely were buried there; compelled us by armed Souldiers to pay forty shillings a Colledge for not mending what he had spoyled and defaced, or forthwith to go to Prison."¹

This John Dowsing² kept a journal of his proceedings, so that his zeal for the faith is perfectly appreciable. He came to Little S. Mary's December 29, 30, 1643, and there he says :

"We brake down 60 superstitious pictures, some popes and crucifixes, and GOD the FATHER sitting in a chayer and holding a glasse in his hand."³

And these outrages were committed after Lord Essex had issued a special protection to property, and ordered the soldiers "to forbear, under any pretence whatsoever, to prejudice or offer any damage to the University of Cambridge, or to any of the schools, colleges, halls, libraries, chapels, or other places belonging to the said University, by plundering the same or any part thereof, in any kind whatsoever. Hereof fail not, as you will answer the contrary at your peril."

These ravages will account for the sadly mutilated state of the monuments in our church; though whether the brasses were removed in Edward the VI.'s time, or in the Rebellion, we cannot ascertain. Cole quotes a statement from Swinden's History of Norfolk, of which he truly says,—“As it disculpates in a great measure our fanatics of 1643 of a great part of this mischief, so it casts an indelible stain on the brutality of y^e reign of King Edward VI., when every sort of decency in respect to religious worship, churches, or the monuments of the dead was set at nought. The passage is this, speaking of S. Nicolas' church in that town,—“In this Church there are a great many antient stones, whereon are no inscriptions, but matrices or moulds of various forms, wherein plates of brass have been fixed; all which plates were by an order of an assembly, in 1551, delivered to the bailiffs of this town to be sent to London, to be cast into weights, etc., for the use of the town.”⁴

I will only notice the ancient incised slabs which Cole has described, omitting those of the 18th century :—

¹ Querela Cantabrigiensis, p. 17, 18.

² The Querela is inaccurate here; his name was William, as appears from Mr. Parker's reprint of his Journal in Suffolk, Oxford, 1840. The MS. he used was a copy of one in Dowsing's own handwriting, sold together with the library of Samuel Dowsing, son of the Visitor, to Mr. Huse, Bookseller, at Exeter Change, in the Strand, London, in 1704. Dowsing's Acts in Cambridgeshire are given in Baker's MSS. vol. xxxviii., and printed rather differently in Carter's History.

³ Carter, Hist. of Cambridgeshire, p. 40, reads, "holding a globe in his hand."

⁴ Cole, i., p. 173.

"Below y^e last step (of the Altar) and ab^t y^e middle of y^e chancel lie 4 black marbles close to one another: on y^e 1st wth is a very large one is y^e figure in brass of a priest in his convocation robes half way; but y^e inscription wth was under him is lost. On y^e 2^d wth is much larger is y^e figure also of a doctor in his convocation habits, but y^e head and shoulders are lost, as is y^e brass label quite round y^e stone, and another over his head; but y^e inscription at his feet is compleat. I take these to have been 2 masters of S. Peter's College long before they had a chapel of their own, and when they made use of this church as one. This is y^e inscription:

"Quem tegit iste lapis cævus en cognomine torrens
Aret, et in cineres vertitur unde fuit.
Ne via sit per eum Diti sate virgine funde
Alveolum mentis sanguinis imbre tui.
Subque tua clamyde quos infidus intulit hostis
Judicis ante tronum conde Maria nevos."

The first line commences with a very unfortunate pun on Holbrook's name, which is interpreted as if it were Hollow Brook. A few words of the inscription round the border have been preserved; they are,

"vix corde relictum
Unde capellanum rex sibi fecit eum.
. . . . cancellarius hic . . ."

And of the label round his head—"Pars mea Dominus, dixit anima mea."

The third slab is modern.

"Close to this lies y^e 4th marble, wth has been disrobed of its brasses for y^e figure of a priest and inscription; at y^e head of this lies a black marble wth had a priest and inscription but both gone: close by it on y^e right lies one of y^e most ancient stones I have met with; it is a blewish kind of marble coffin stone wth a circumscription in old Gothic letters, but unfortunately y^e person's name to whom it belong'd is y^e only part y^e is wanting: it is in old French: there is in y^e midst of it a square for a brass, but am pretty sure that is since added: the circumscription is this:

" + ene gist ici
Deu de sa alme ait mercie."

"By this in y^e middle of y^e chancel and near y^e door lies a freestone but dismantled of its brass."

In 1676 the number of inhabitants in the parish was 276; no Recusants; Dissenters 4.²

On the exterior of the east wall of the church are three niches, which have once been highly ornamented. They are said to have held originally the statues of our SAVIOUR, the blessed Virgin, and S. Peter.

Two interesting University ceremonies are connected with this church. In 1291, Galfridus de Pakenham, chancellor, ordered to the master and scholars of the Bishop of Ely, that every year, upon All Saints' Eve, all the regents assemble together in the church of the said

¹ Cole, ii., p. 49.

² Cole, xii., p. 125, from "Mr. Rand's 4to. MSS."

scholars, in their Master's dress, and solemnly and devoutly repeat the service for the dead for the soul of the Lord Hugh de Balsbam, of excellent memory, in perpetual remembrance of the anniversary of the day of his decease.¹ Further provision for the decent performance of this service was made by Guido de la Zouche, who between 1379 and 1396 was thrice chancellor.

"A commemorative sermon in memory of y^e famous Dr. Andrew Pern, Master of S. Peter's College, and Dean of Ely, is preach'd here in y^e afternoon of y^e Sunday before May Day, at w^{ch} y^e Vice-Chancellor and heads of Colleges after having dined at y^e aforesaid College, are present, as also y^e rest of y^e University." This is Cole's account, to which Carter adds,² "after which is over, the heads are treated by Peterhouse College with a cool tankard, and had formerly flowers strewed before them, from the church-gate to the church-door."

The present condition of this once very beautiful church is thus described by Mr. G. G. Scott, who has been consulted with a view to its restoration: "The walls were unluckily for the most part ashlarred externally with the church, which having decayed has been replaced with brick, and patched up in a miserable way. The parapet has been destroyed throughout, excepting to one bay on the south side, where it happily remains with the terminations of the buttresses, and would furnish the correct form for its restoration. Many of the windows have entirely lost their mullions and tracery, and others are blocked up altogether. The ancient roof has long since disappeared; that of the nave appears to be of the 16th century, and is very rough and rude. That to the chancel would seem to be of the 17th century. Both are much out of repair, and the beam-ends decayed. The walls, though of ashlar, are coated with plaster, and the whole church filled with incongruous pewing, with the usual addition of a singing gallery."

In order to put the church into a thoroughly satisfactory state, it will be necessary to restore the stonework, including the windows, parapets, gables, &c., according to the original design; to cover the whole with a new roof of suitable character; and to re-fit the interior throughout. An effort is being made at the present time to accomplish a portion of this work: viz. to re-roof the church throughout, and to restore the parapet and gables and the tracery in four windows on the north side. We are informed that for this purpose upwards of £900 have been subscribed, but that at least £1200 are required to accomplish it in a satisfactory manner.

Let us hope that the present attempt to restore, under the able direction of Mr. Scott, a church which should be so peculiarly interesting to the members of this University, may be successful: may all, at any rate, do their best towards it: and if any respect for founders yet live, not suffer the building which was so long the chapel of the scholars of Hugh de Balsbam and his princely successors to continue in the ruin to which destruction and neglect have reduced it.

¹ Heywood, *Early Statutes of Peterhouse*, p. 69. See Appendix B.

² *Hist. of Cambridgeshire*, p. 40. Among other benefits Dr. Perne brought the rivulet that runs down the street into the town.

[The following documents are of considerable interest and are therefore appended.]

A.

Statute for changing the day of the Festival of Dedication.

"Thomas etc., dilectis filiis custodi et scolaribus Domus nostræ S^a Petri Cantabr. Ecclesiam paroch. S^a Marie extra Trumpyngton Gates Cantabr. nostræ Dioc: in proprios usus obtinentibus ac omnibus et singulis ipsius Eccles: Parochianis Salutem, Gratiam, et Ben. Quia ut accepimus Festum Dedicationis Eccles vestre predictæ in crastino Commemoracois: animarum annis singulis contigebat, vosque Eccles predictæ Parochiani propter multitudinem dierum festivarum immediate precedentium ipsum Dedicationis Festum, non consuevistis, sicuti nec potuistis commode, prout convenit, celebrare, aut ad dictam Eccles accedere, neu Divinis Officiis interesse, Jurave Parochialia solvere ut deceret, prout sumus in hac parte plenar informati. Nos igitur ex causis supradictis et aliis legitimis nos in hac parte moventibus, Festum Dedicationis hujusmodi usque ad undecimum diem mensis Julii, ad laudem Dei ampicand: et vestram devotionem in Divinis Obsequiis ferventius excitand: duximus salubriter transferend: Quocirca Universitati vestre tenore præsentium percipiendo mandamus, quatenus dicti Festi translationem debite acceptantes, ipsum Dedicationis Festum dicto undecimo die ejusdem mensis Julii cunctis futuris temporibus in perpetuum solempniter celebretis: et ad dictam Eccles vestram ipso die devote accedentes votivis orationibus Deo satagatis vestrorum delictorum veniam promereri, nec non oblationes et alia Jura Paroch: in hac parte debita et consueta studeatis eidem Eccles plenar impertiri. Dat. apud Donneam, ultimo die mensis Decembri A^o D^m MCCCCLXXXV^m et nostræ cons. XLII^a."—From the "Registrum Rev in Christo Patris D^m Thome de Arundell Dei gr^a Ep Elien." Apud Baker, MSS. xl., 233. Bp. Arundell was consecrated April 9, 1374, and held the See of Ely till 1388, when he was translated to York.

B.

University Letter concerning the Services for the Dead, to be performed for Hugh de Balsham, founder of the College.

"To all the sons of holy Mother Church having sight or hearing of these present letters, G. de Pakenham, Chancellor of the University of Cambridge, and all the regent Masters in the same, eternal salvation in the LORD. Since not only is it pious and meritorious in all men, and salutary, to pray for the dead, but we are also bound and obliged in gratitude to make what return we possibly can to our benefactors, and above all to the more pre-eminent, we desire to lay before the notice of your University, by tenour of these presents, that being mindful of benefits received, and desirous of showing gratitude to our benefactors, as far as we are able, for the same, we grant to the Master and Scholars of the Bishop of Ely, dwelling in the said University, in our own name, and also that of our successors, with common consent, and unanimous will, and desire, moreover, that it be observed for the future as an indissoluble statute, that every year, upon All Saints' eve, all the regents assemble together in the church of the said scholars, in their Master's dress, and solemnly and devoutly in perpetual remembrance of the anniversary of the day of his decease repeat the service for the dead, for the soul of the Lord Hugh de Balsham, of excellent memory, formerly Bishop of Ely, who

founded the house of the aforesaid scholars, bestowed many benefits upon all the regents and poor scholars, not only during his life time but also after his death, aided them in various ways, and also distinguished our University with privileges. And that on the morrow they again assemble in the church at the celebration of a solemn mass for his soul, in becoming dress, reflecting within themselves upon the paternal affection of him, who devoted himself entirely to the scholars, and laboured vigorously with the eyes of benevolence and the spirit of piety for their welfare, advantage, and honour. In testimony of which matter the seal of our University is affixed. Given at Cambridge, on the 7th of the calends of June, An. Dom. one thousand two hundred and ninety-one."—*Coll. Regis Pet. f. 27, ap. Heywood.*

C,

*Agreement between S. Peter's College, and the Parish of S. Mary the Less,
April 6th, 173(4).*

"At a Meeting of the Master and Fellows of S. Peter's College, whose names are undermitted, it is hereby agreed, that in consideration of the Parish's giving their consent for the taking in seventy-five feet in length, and nineteen feet in breadth of the Churchyard for the erecting a new building, the College do pay to the said Parish an Acknowledgment of five shillings per annum, and make a pav'd walk on the North side of the Church ten feet in breadth, together with a large Door five feet in breadth, and a small Door into the Chancel with Porches for each Door. And likewise that a new Gate be made to the Churchyard, the trees on the North side cut down, and the large Pew by the North Door removed.

"Signed: JOH. WHALLEY, M.C.,

"GEO. BIRKETT,

"JAMES BETTS,

"ANDR. PERN,

"JOHN WOODWARD,

"BERN^d. SWALLOW."

N.B.—The last figure of the date is not clear in the copy belonging to the Parish. The Door into the chancel seems to have been never made.

COLOGNE CATHEDRAL.

ARCHITECT'S THIRTY-NINTH REPORT RESPECTING THE WORKS AT COLOGNE CATHEDRAL.

"WHEN the fourth General Meeting of the Central Cathedral-building Association was held in this place in May, 1854, we saw the entire outer walls of the nave, and of the transepts likewise, raised as far as the cornice, even with the roof of the choir, and we were beginning the erection of the crowning parapets, together with the gable-fronts and pinnacles. Now that the building operations have been continued three years longer, we not only see these finished throughout the whole circuit, but the lofty gables over the two portals have also been reared in tastefully sculptured stone-work; that on the south side of the cathedral having been crowned with the floriated cross on the 3rd of October, 1855, on the occasion of laying the foundation-stone of the

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standing bridge over the Rhine, in the presence of His Majesty the King, our most gracious patron; and the same having been done on the north side on the 6th of December of the same year. The very difficult operation of uniting the old and new parts of the building at the choir, as well as the restoration of the latter, demanded much time and money, without any result conspicuous to the eye of a stranger being produced, because the old forms have only been strengthened and rendered secure. This is likewise the case with the interior of the crossing, where the strong arches in the prolonged direction of the outer walls of the transepts form a necessary connection with the lofty vaulting of the choir.¹ The peculiar condition of the ancient choir-piers, upon the removal of those constructional masses which had pressed them, has already been described in the thirty-eighth report.² In order to observe whether the displacement was still going on, all the old cracks in the walls were in the latter part of last autumn closed with Portland-cement. Some of those by the south choir-pier, where the latter comes in contact with the ancient aisle-wall, have in the course of this spring exhibited new separations, which are still visible, and indicate that a permanent condition has not yet been attained in this part. Even if these new fissures are unimportant in themselves, and cannot open wider, in consequence of the connection now established between these masses of wall and the strong south portal, it may still appear advisable to remove the old roof-gable erected on the west side as a termination to the choir-roof, and so to relieve the choir-arch, as soon as the new roof shall have been placed over the transept: for it seems that the old roof-gable will then no longer be necessary.

"We shall set about the erection of the new roof next year: the reason why this has not already been done lies in the circumstance that an application of the building-funds to the roof would cause a check to the vigorous advancement of the stone-work; and we must, as long as possible, guard against diminishing the number of trained stone-masons. Present requirements are satisfied by means of the temporary roof, which, after the removal of the scaffolding which had been erected upon it, still retains the requisite security; and the new roof will not be necessary till the vaulting of the nave is completed. This however cannot be done before the external system of buttresses has been erected, which was begun last year by the erection of upright buttresses, and is at present the principal subject of the operations. The putting up of the entire scaffolding occasioned an unavoidable delay; and now that this is ready, we shall make progress with laying the stones which have been hewn beforehand.

"While the erection of these buttresses has steadily advanced, the restoration of the east side of the south tower has been begun with the aid of the scaffolding put up for the buttresses, and will be proceeded with in succeeding years. This richly moulded and decorated part of the building has suffered from the weather most severely in the upper courses: for the tower, being here unsheltered, was exposed to injury both internally and externally by the penetrating rain-water.

"Respecting the works carried on, with very limited means, at the north tower, all that was requisite has already been stated in the preceding report. Meanwhile many skilfully wrought stones have been prepared, and we shall now proceed to lay them.

"The plastic adornment of the south portal, for which we are indebted to the munificence of His Royal Highness the Prince of Prussia, has recently made a conspicuous advance. The tympanum of the portal-gable was some time ago adorned with statues representing the SAVIOUR and the four Evangelists,

¹ There is a grammatical slip in the original of this sentence; the translation is therefore in some degree conjectural.

² See the *Ecclésiologist* for last April, page 94.

and that of the portal-arch with an alto relievo of the Passion of our SAVIOUR. The large hollows in the recessed arches (*Baldachine*) in this part are now filled with figures, the total number of which is fifty-eight. The train of ideas according to which they are designed is, in short, as follows. Next the alto relievo are ranged the twelve Angels of the Passion, distinguished by their corresponding attributes. In the next hollow are placed fourteen Angels of the Annunciation and Guardian-Angels (*angeli annunciationis, custodes, &c.*) The third hollow contains sixteen Angels in the acts of praise and adoration (*angeli jubilationis, adorationis, &c.*) from the Old and New Covenants. In the fourth and outermost row are the Apocalyptic and Scriptural Angels, and among them the four Angels of the Judgment with trumpets directed towards all the quarters of the world. The nine choirs according to Dionysius Areopagita have not been selected, because the Cherubim and Seraphim without bodies, the Throni as wheels with eyes, and so on, are indeed well suited for expression by the painter, but not at all so by the sculptor.

"The still vacant niches below the Angels will be adorned with figures of Saints, the size of life. At present only the statue of S. Peter, for which the sculptor, Christian Mohr, received a first-class medal in the Paris Art-and-Industry Exhibition, is placed against the middle pier, between the two entrance doors, under the canopy crowned with an Angel. The execution of all the figures is his work; and though the drawing for the alto relievo was the production of the deceased Professor Ludwig Schwanthaler, its plastic formation, so spirited and beautifully accordant in its style with the character of the architecture, nevertheless deserves honourable recognition. Herr C. Mohr has likewise exhibited with respect to the composition and execution of the above-mentioned fifty-eight figures of Angels in the curved hollows, (a situation which much increased the difficulty of the work,) a richness of ideas combined with artistic dexterity, and, in particular, has so varied the forms as to produce a thoroughly animated *ensemble*. The white stone-colour of the new figures, amidst the arches and hollows which have acquired a grey tint, has at present a disturbing effect; but it will gradually become darker through the influence of the atmosphere, and the whole will then attain an harmonious repose.

"Progress has also been made with the fittings in the interior of the cathedral. The Art-Union for the Rhine-land and Westphalia, whose funds, according to its statutes, are devoted to the decoration of public works of art, had, as early as the year 1836, entered into negotiations with the painter Friedrich Overbeck at Rome respecting the execution of an altar-piece for the Lady-chapel in our cathedral, and at the same time applied to the Very Reverend the Metropolitan Cathedral Chapter, as also to the city authorities in this place, for the contribution of a third part of the price, agreeably to their statutes. The former body only acceded to the proposition, and thus the beautiful altar-piece, representing the Assumption of S. Mary, was obtained for the cathedral from Herr F. Overbeck. By an order of the Very Reverend Cathedral Chapter, the reredos required for the reception of the painting was erected in stone, according to the plan of the undersigned, above the old altar, which was retained; and this is one of the most correct and beautiful productions of the cathedral-stonemasons' workshop. The statues of Saints beneath the canopies are still wanting, having only been ordered as an addition.

"In the next place the windows of the Lady-chapel have been furnished with stained glass. The Baron F. W. Von Spiegel, of the Desenberg in Halberstadt, a Canon of the cathedral, had in the year 1842 offered a sum of 2000 thalers for the insertion of a stained glass window in the cathedral, in order that, on the one hand, he might express his personal interest in the completion of the cathedral, and on the other, he might be enabled to erect a suitable memorial to his Most Reverend Cousin the deceased Arch-

biabop Ferdinand Augustus, Count Von Spiegel, of the Desenberg and Canstein, by the addition of his armorial bearings. The 2000 thalers, paid in two instalments in 1847 and 1848, were placed out at interest in order that they might cover the total expenses of this window, which amount to 2200 thalers. With the approbation of the High Spiritual Authorities the window was subsequently executed and completed several years ago. It could not, however, be put up alone. When, however, the Academic Cathedral-building Associations at Bonn and Münster had likewise contributed the means for the insertion of a second stained-glass window in the Lady-chapel, at the same time with the completion of that, the half of a third window was also inserted there from another source. All the three windows have within the last few days been put up in the Lady-chapel. The principal scenes in the life of S. Mary have been selected for the sacred representations, which have been derived from the beautiful old mural paintings in the choir, dating from the fourteenth century. These were brought to light on occasion of the removal of the Von Schaumburg monument (*Epitaphien*) in the year 1841, after taking away the Gobelin's tapestry which covered the walls: and very valuable water-colour drawings of them have been prepared for His Majesty the King by the painter Osterwald. The ancient paintings have also been accurately traced in their natural size, and afterwards described in detail by Herr D. Ernst Weyden in December, 1845, in the twelfth and following numbers of the *Dombblatt*.

"Since the restoration of these much injured and slightly adhering distemper paintings, was, in the judgment of artists familiar with such restoration-works, impossible, it was resolved, with the sanction of the High Spiritual Authorities, to re-produce in glass-pictures these scenes from the life of S. Mary. Thereupon the window-cartoons were prepared by the painter Osterwald, with all the peculiarities of the old pictures in drawing and colour; the glass-painting executed by the glass-painter of this place, Ludwig Schmidt; and the glazier's work, inclusive of the very skilfully wrought leadings, correctly executed in the workshop of the late master-glazier Wilhelm Düssel (who, after having deserved well for the conservation of the ancient stained glass in the cathedral, died last summer in his ninety-second year) in the yard, by his younger son Joseph.

"In the easternmost window, next to the altar, we see in the first light the Angel announcing to Joachim the birth of a daughter; in the second, the birth of Mary; in the third, the Annunciation; and in the fourth, the birth of our SAVIOUR. In the large circle above are inserted the armorial bearings of the Archbishop Ferdinand Augustus Count Von Spiegel of Desenberg and Canstein; and in the side circles the family-arms of the honoured donor.

"In the four lights of the second window we find depicted (1) the Presentation of our SAVIOUR in the Temple, (2) the death of the holy Virgin, (3) the Assumption, and (4) the Coronation of the holy Virgin. The upper circle contains the bust of the great scholar Albertus Magnus, (Bishop of Ratisbon, ✠ 1280,) with the legend: '*Cives academici Bonnenses et Monasterienses A° MDCCCLVII.*'

"In the half of the third window, at the conclusion of these pictures representing the life of Mary, she appears as queen of heaven.

"The total effect of these windows is impressive and agreeable. Amid the great splendour of the colours endeavour has been made to preserve the character of window-painting by light carnations. Besides these windows the remaining mosaic glass that is wanting in the side-chapels of the choir, is in preparation, and will be inserted before very long. It has been resolved to retain in the choir the character of the old mosaic windows; also to insert the upper windows of the nave and transept in the same style; while for the lower windows we may go on in the style employed for the four large windows in the south aisle presented by His Majesty King Ludwig of Bavaria, as well

as for that in the south transept given by the Görres Society. We may hope that benefactors will be found for these also: and the great desire that exists to complete gradually, in a suitable manner, the interior adornment of the cathedral, is attested by the beautiful and artistic embroidered hangings on the inner walls of the choir, which have lately been executed by the Ladies' Association of this place, under the laudable superintendence of the Frau Sanitätsrathin¹ König, after the designs of Ramboux, and by which the old paintings on the walls behind them have been replaced, and at the same time protected.

"In general we rejoice at the continued interest shown by the repeated members of the Cathedral-building Association, who, ever since the association was formed have used unceasing exertions to obtain pecuniary means for carrying on the work, and to-day, by their personal attendance at the Fifth General Meeting, testify again their adhesion to the motto: "Union and perseverance." Special mention deserves to be made of the rich donations which have in the last years been made to the building-fund on the part of various anonymous societies, respecting which particular information is given in the list of contributions.

"A general view of the entire receipts and expenditure of the building-fund follows in the balance-sheet, with respect to which it must be further observed that the progress of the works corresponds to the estimated costs, and that, by continued exertions the consecration of the finished cathedral may, with the help of GOD, be celebrated at the Seventh General Meeting.²

"ZWIRNER,

"Cathedral Architect, &c.

"Cologne, 26th May, 1857."

CHURCH NOTES IN CENTRAL AND SOUTH-EASTERN FRANCE.—II.

MY DEAR MR. EDITOR.—I left off with endeavouring to describe the characteristics of the Auvergnat family of Romanesque, previously to conducting you into the church of S. Etienne at Nevers. It is an admirable example of one of these edifices; it is cruciform with narthex, perfectly regular; an apsidal chapel at the east end of the choir, itself apsidal. The apse consists of seven arches, the five interior being very much stilted; all of the plainest and severest Romanesque. The transepts have the double arch, which I have already mentioned as an Auvergnat feature, and the northern and southern arcade consist of a straight-sided between two circular arches. The north transept has its original eastern apse with three lights, shafted internally, with very thick square caps. The south transept now opens into a later chapel. The western sides have two circular-headed clerestory lights only; and this also is a characteristic of these churches. The nave has five bays; a triforium of two bays, and a single clerestory light over each arch. The uniformity and regularity of this church is very remarkable. There is a low, heavy, central tower, terminating in a stunted octagon,

¹ That is to say, Wife of a member of the Board of Health.

² The General Meetings (*Haupt-Versammlungen*) are triennial. Compare the beginning of this Report.

of which the cardinal sides are arcaded. The west end has an appearance rather of a fortification than of a church; it is very low, its breadth far exceeding its height. There is a clerestory window—not in the centre, but more to the north—of three (Romanesque) trefoil lights, shafted: below these is one large circular-headed light, and no other detail in the whole western façade, which is much disfigured by a modern wooden porch. I saw this church somewhat too late in the evening to do it full justice. It may be very profitably compared with one which I visited two years ago in an out-of-the-way part of Belgium, on the road between Dinant and S. Hubert,—that of Celle.

The cathedral church of S. Cyr forms the subject of a very elaborate monography by the Abbé Crosnier, vicar-general of the diocese, who bears a very high reputation as an archæologist. We had hoped for the guidance of this ecclesiastic in our inspection of the cathedral, but it was Ember Saturday, and he was engaged in his official attendance at the ordination. The church, like Bourges, has no transepts: otherwise it is of the usual French cathedral arrangement, the choir being dis-orientated very strongly to the south; the tower at the west end of the south aisle: and a very singular western apse, of which more presently. This apse, with the crypt of S. Julitta, is a part of the original cathedral, built by Hugh II., and of which the date is pretty well fixed to 1028. It would appear that this church was of the usual Auvergnat type; the narthex remains unaltered, as does the eastern apse of the north transept; the rest has been swept away to make room for the new church. The crypt has three aisles, consisting of three bays, and the details strongly resemble those of S. Etienne at Auxerre, of which the date is ascertained to be 1030. It is not my intention to dwell at any length on this building, because you naturally prefer remarks on churches which have not hitherto been described. The choir consists of four bays, in addition to the apse, which has five in all; it is Flamboyant, of no very great dignity or merit. The whole eastern end of the procession path, which is terminated by three small apses, is of the thirteenth century, and of excellent work: on the south side, a large chapel of two bays, of late Flamboyant, has been niched in; to the west of this is a small recessed porch, (1490,) between the chapel and the southern chapel of the south aisle. The reason for the dis-orientation of the choir to the south, must perhaps remain doubtful. When it inclines to the gospel side, it doubtless represents the inclination of our Blessed Lord's head on the cross, by universal tradition said to have been towards His right side, and therefore towards the penitent thief. The archæologists of Nevers assign a reason for the opposite direction of their choir, which appears to me far from improbable; namely, as symbolical of the truth that our Lord died for the wicked as well as for the good.

The nave is of six bays, that to the east being larger than the others. The five westernmost are of early Middle-Pointed; the triforium is especially elegant,—a series of trefoiled arcadings, the base of each shaft being supported by a saint. The side chapels are, for the most part, of the latest Flamboyant, and very poor. The tower struck me much, although of two distinct epochs, and not especially remarkable

for its size or height. The lower part is satisfactorily attributed to the year 1400, or thereabouts; the upper stage was commenced in 1509, and finished in 1528. The lowest portion of the tower, which reaches to the top of the clerestory, presents a double series of simple trefoil arcadings: the second portion, where the later work begins, is almost covered with the statues of saints. All the Apostles are there, except S. Andrew, S. Matthias, and S. Jude. The upper stage of all has belfry windows of two lights, with two and one quatrefoils in their head, and is surmounted by a light pierced parapet.

I must not forget to mention, in the interior of the church, and to the east of the tower, a very pretty, but late, Flamboyant door to the Canons' vestry, and an excellent winding staircase, half projecting from the wall. The cathedral on the whole may well rank in the second class of French ecclesiastical edifices, on account of the excellence of the east end, the elegance of the tower, and the imposing Romanesque solemnity of the western apse and its crypt. It stands well, and is much freer from buildings than is usually the case; but there is no good view of the western façade, itself totally unfinished, the Bishop's gardens and shrubberies intervening between it and the road. No one who may find himself on the Great Central of France, need grudge the trifling detour from the station of Le Guetin, the branch railway from which commands an excellent view of the cathedral, rising majestically from the opposite side of the Allier. I may observe that Du Moleon, in his account of this church, is undoubtedly mistaken in saying that it originally orientated west: the first church must have had an eastern as well as a western apse, and orientated as the present does.

It was a most charming view, that from the garden of the inn at Riom, the next morning, Trinity Sunday. The whole chain of volcanic mountains to the south, the Puy de Dome the central object of the group; and branching off from it, the Puy de Pariou, the Puy de la Vache, the Puy de Clerson, and ten or twelve more of those truncated cones, intensely blue through the slight haze of a sultry June morning, and here or there flecked with a spot of snow: the garden itself, with its vines, fig-trees, and melons, reminding us that we were fairly in a southern climate. You will have noticed how much the style and character of ecclesiastical work depend on its materials; how, for example, the granite of Cornwall or Aberdeen demoralises Church art; and how the red sandstone of Cheshire, by its very softness, tempts the chisel into unmeaning and extravagant vagaries. Here we made our first acquaintance with the dark lava of Volvic, an admirable stone in everything but colour for ecclesiastical purposes. Its hue is here dark slate, with the slightest possible tinge of green; and it has the unpleasant quality of coming off when rubbed. The ashlar is worked rough; but the caps, and stringcourses, and the like, have a delicacy and crispness which is admirable. In this and the neighbouring towns they are endeavouring to get rid of the somewhat gloomy appearance of this material in domestic architecture, by whitewashing whole streets. By employing different kinds of lava, a natural polychrome is produced, which is very pleasing; and this more especially

in the heads of the Romanesque windows, and in checkwork introduced in the spandrels between them.

We heard mass in the great church, that of *S. Amable*. The service was extremely well said, the place crowded, and there was a very good sermon on the subject of the approaching Fête Dieu. I noticed that the custom described by Du Moleon of kneeling from the *Descendit* to the *Resurrexit* in the Nicene Creed, was still partially observed; a custom, as your readers are aware, anything but universal, or even general, in France. The church itself is interesting: it is cruciform with aisles and chapels to chancel and nave, and central tower. So many masses were being said, that it was with extreme difficulty that I could make any notes at all. The apse is circular, of five arches; the proper choir has but one bay, the nave has seven. The choir is First-Pointed; the triforium apertures are of two trefoil lights; the clerestory of two plain lights, with circles in the head; the interstices between the apse chapels are pierced with lancets,—a very good arrangement for light. The central arrangement is not easy of comprehension. The crossing and the nave are much lower than the choir: to the east of the former is an arcade of three; the central arches are apparently cased in Third-Pointed work, as that is almost entirely in modern wood. The clerestory of the chancel is filled with modern stained glass. The nave is very low and heavy Romanesque, the arches pointed, the triforium apertures of two circular-headed arches; the aisles demi-vaulted, and acting as buttresses to the nave. The transepts have the double Auvergnat arch. The west front is an abomination of the seventeenth century. The tower is very massy, and gabled; it scarcely rises above the chancel-roof, though considerably above those of the nave and transepts. I must not omit to mention a very fine Romanesque door in the south transept.

Riom. Notre Dame du Marthuret.—This is a Flamboyant church: it has chancel and nave, without external division; a single aisle to the north, a double aisle to the south. These aisles are remarkable for their excessive narrowness. The choir and nave have five very indifferent arches. There is a remarkable Flamboyant rose in the western façade: a very curious shallow porch, with three niches on each side, with a good double doorway. The tower at the west of the north aisle was originally a very fair Flamboyant composition; the belfry has two adjacent windows of two lights, over these a gallery boldly corbelled out and modernised, and the whole is capped with a modern cupola.

The *Sainte Chapelle* is desecrated, being attached to the Palais de Justice, but well preserved. It is, as its name would lead you to expect, a mere lantern, very lofty, the piers being arches of construction for the windows: the latter, also extremely lofty, of four lights, and with early Flamboyant tracery; the date is 1382. The pitch of the roof is caricatured; the parapets, buttresses, and niches extremely rich; and the stained glass is excellent, but cannot possibly be studied without a telescope. The good people of Riom are exceedingly proud of this chapel: to me, I confess, its monotony, and servile imitation of its prototype at Paris, made it somewhat uninteresting.

I heard vespers very sweetly sung by the Sisters of the Visitation.

The church is of course modern,—a Grecian building, but with some very good modern glass. In the cool of the evening we went on to Clermont.

Here I will conclude my notes for the present, hoping to resume them in your next number.—I am, yours, &c.

O. A. E.

THE MANCHESTER EXHIBITION OF ART TREASURES.

THE most interesting occasion which has attracted so many thousands of our more cultivated classes during the past summer to the capital of the manufacturing districts, seems to deserve some notice in the pages of the *Ecclésiologist*, although its probable effects on the future prospects of art among us will be less direct and immediate than when, as in the Hyde Park Palace and the Paris Exposition, the present state of our modern art-culture was the actual subject of exhibition. On those occasions it was our duty to examine and criticize, in comparison with the successes of other nations, the products of the taste or skill of our own manufacturers in the various branches of art that are included within the range of our studies. But at Manchester the aim of the originators and organizers of the Exhibition has been to collect the treasures of ancient art—to show us what has been done of old, rather than to provide a comparative view of modern progress. And the lessons to be learnt in the Crystal Palace at Old Trafford are of the very highest interest and value, as helping us to fix a standard in art, which we may endeavour to surpass, but below which it is a disgrace to fall. Without such a standard as this, much labour may be ill-directed or fruitlessly expended. But whoever has studied the Manchester collection, whether as a critic in art or with the more practical knowledge of the craftsman, may know a great deal—if he has profited by his opportunity—of the history and development, the laws and limits and conditions, of each of the Fine Arts in its highest practical application.

It is impossible to praise too highly the spirit and intelligence of those, to whose exertions and sacrifices we owe the Manchester Exhibition, and we welcome the proof afforded to us by this conspicuous example that material interests have not an undivided sway in the manufacturing community of Lancashire. That the experiment has not been altogether successful financially, and that the bulk of the teeming population of Manchester and its vicinage has not felt any deep interest in this glorious assemblage of art, may be conceded without detracting from the credit due to the projectors of the scheme. Undoubtedly the more educated classes would have been able to visit the Exhibition in greater numbers, had it been fixed in London; but we have our own doubts whether the “masses,” whether in the metropolis or in Manchester, are sufficiently educated as yet to appreciate

properly so purely an intellectual treat as the Art Treasures Exhibition. A word of gratitude seems due also to the liberality of the almost innumerable contributors of works of art, who responded so unselfishly, in many cases at great risk to their most valued treasures, to the request of the Commissioners. They have their reward, we believe, in the sincere thanks of the thousands who have profited by their kindness; and we do not doubt that the fact of having been exhibited at Manchester in 1857 will add hereafter an additional interest to the art-treasures here collected. After these few preliminary remarks we may proceed to notice briefly the receptacle and the contents of the Exhibition.

The Crystal Palace itself is in no way remarkable. Its height is scarcely adequate to its area, considering the majestic effect that has been obtained in glass and iron at Sydenham. The detail of the iron columns, spandrels, &c., is in a sort of pseudo-Gothic style that is far from creditable; and the brick façades of the exterior, in a vulgarly treated polychrome of white and red, are lamentably deficient in dignity and harmony of outline and colour. The internal area however is ample, the light well diffused, and the general arrangement good. The plan is a central nave with aisles, a transept crossing the length nearer the west end than the east, with some excrescences at the west end. Galleries surround the west end and the transepts, and there is another small one at the eastern extremity of the building.

The collection divides itself into two great branches: a picture-gallery of immense extent and great completeness of arrangement, and a general museum of ornamental art. Of the pictorial display we need not say very much in these pages. "There is but one Art" was the motto of one of the competitors for the Wellington Monument, who might well have been more successful than he was in the adjudication of the prizes; and we fully accept the truth here enunciated. No one can study carefully the magnificent display of paintings in the saloons of the ancient and modern schools, without improving his knowledge of art in the abstract and becoming so much the better judge of art in any of its concrete applications. There is much to be learnt from the debasement of some of the later schools, though much more, of course, from the purer inspirations and conscientious manipulation of the earlier Christian artists. The succession of the ancient Italian painters in particular will arrest the attention of most of those who most sympathise with this journal, and the earlier German and Flemish artists will deserve almost an equally detailed and careful inspection. A very marked feature in the Manchester gallery is the attempt at a chronological arrangement of all the pictures according to the nationality of their artists; and this plan, though only partially carried out, renders the historical study of the collection comparatively easy. Want of area, want of time, and want of selection, have hindered the complete adoption of a scheme, which must hereafter be considered the only suitable one for a national collection of paintings. Another novelty in this department at Manchester is an Historical Gallery of Portraits, intended to show us what may be hoped for in the National Portrait Gallery, now in course of

formation. Add to these, collections of water-colour drawings, and of the original sketches and first-thoughts of the great masters. And still further, we have to notice a careful selection of specimens of every kind of engravings; line-engraving and mezzotint, woodcutting and etching, ending with lithography. Finally a collection of photographs brings the illustration of the art of delineation up to the very latest point of progress. The Sculpture, though some few fine works have been secured, is far below the standard which should have been attained in such an Exhibition; and this we reckon one of the greatest shortcomings of the scheme.

The Museum of Ornamental Art, on the other hand, is singularly rich and comprehensive. Orfèvrerie and enamels, glass and pottery, ivories and glyptics, furniture and armour, are all thoroughly represented. The collection is composed of innumerable specimens from a host of private contributors, in addition to the whole of the Soulaiges collection, selections from the Herz collection, now in the possession of Mr. Mayer, of Liverpool, and a large array of examples from the Government purchases made at the Bernal sale, and from the British Museum. The arrangement of this immense mass of materials devolved upon Mr. Waring, who has fulfilled his task, we think, as well as was possible, considering the enforced condition of keeping many of the contributions distinct from the main bulk of the Museum. But the general result is far from satisfactory. The glass cases are crowded, and it is very difficult, or rather almost impossible, to pursue the examination of any one branch of art in a systematic way. A visitor must go from case to case, and from side to side, and end to end, of the Exhibition-building, before he can thoroughly see all the examples of any one sub-division of the collection. And what is worse still, there is no sufficient guide in the catalogue to direct the search, and the student is left to find his way as best he can. The catalogue of the Manchester picture saloons has been often, and deservedly, blamed for want of perspicuity and method; but the catalogue of the museum of ornamental art is worse still, because so exceedingly incomplete. We have no fault to find with the rapid summary of each branch of art that is represented, which Mr. Waring has compiled from Labarte's excellent "*Handbook of the Arts of the Middle Ages*;" and we acknowledge that in most of the glass cases a few of the most noticeable treasures are singled out by labels for the visitor's examination. But to make a collection of this kind useful, each article should be numbered and succinctly described in the catalogue. Instead of which there are hundreds of things with no mark or ticket to distinguish them; and judging from our own perplexity in examining the collection, after some considerable previous acquaintance with objects of verth, we could guess, even if we had not witnessed it, what must be the dismay of the majority of persons who commenced their study of ornamental mediæval art in the trackless intricacy of this wilderness of treasures.

The glass manufactures, occupying Case A entirely, and portions of cases M and T, are the first which we shall notice in any detail. A lamp said to be of Arabian workmanship, belonging to Mr. Wyld, is

the only specimen of oriental glass that we observed. The examples of Venetian art are more numerous, and are exceedingly beautiful. Delicacy of material, grace and fancy of form, and exquisite beauty of colour, have never been carried to a higher pitch of excellence than in this fragile manufacture. Some of the opal glasses here are of marvellous loveliness; and the recondite varieties of Venetian ornamentation, the lace-work, the milk-white thread-work, the enamelling, engraving, frosting, &c., must be seen to be appreciated. Some tazzas, with borders richly enamelled in peacock's feathers, struck us particularly: and we may mention a most noble basin, plate, and ewer, in *laticcio* glass, contributed by Mr. R. Napier. The same gentleman sends a surpassingly elegant ewer, enamelled, in green, with birds and flowers. The German drinking-cups in the collection are exceedingly curious, being gorgeously enamelled with legends, and figures, and armorial bearings. These deep tankards are called "Wiederkoms," or "Come agains," by a sort of practical joke. The Bohemian glass, though prettily coloured, suffers much by its juxtaposition in this case with the master-pieces of the furnaces of Murano; and for the specimens of modern imitation we cannot say very much. The Venetian glass of the Soulages collection is of rare excellence, and the shapes of the slender goblets arrayed in case M are most charming. But case T, containing the Government contribution, seems to us the richest of all in variety and grace. In particular an opal wine-glass, of exquisite delicacy of shape and hue, almost rivals a natural flower in its simplicity and grace. Here is a field in which our modern glass-blowers have much to learn. No approach has yet been made to the peculiarly artistic excellence of the manufacture of Venice.

Case B is devoted to enamels, the assemblage of which is of great interest and variety. The earliest oriental style of this beautiful art is however not represented. Mr. Beresford Hope's pectoral cross, an undoubted Byzantine work of the tenth century,—a treasure formerly in the Debruge Dumesnil collection—is the most ancient work in cloisonné enamelling here exhibited. This cross, though of deep interest, is as rude in design and as coarse in workmanship as can be imagined. It is enamelled on both sides, but is now, unfortunately, in a broken and injured condition. Lord Hastings' noble book-cover, of Byzantine design,—of metal, with statuettes in a deep recess in the middle of each side, and with some enamels at the angles, is another very interesting specimen. Add to these a series of pastoral staff-heads from the collections of Lord Hastings, Mr. Beresford Hope, and the Rev. Walter Sneyd, and a multitude of plaques, candlesticks, pyxes, portable altars, and shrines of the earlier Limoges ware in *champ-levé* enamel.

For several centuries that centre of the Limousin manufacture must have poured over the whole of Western Europe an infinite supply of articles, for secular as well as for sacred uses, incrustated with this cheap and brilliant ornamentation. And how mechanical the manufacture had become,—how much like the trade of modern Birmingham, for example,—may be seen in the curious circumstance, that several contri-

butors have sent to Manchester examples of a *chasse* enamelled with a picture of the martyrdom of S. Thomas of Canterbury—differing from each other in size and costliness, but of identical, or nearly identical, design. The *champ-levé* process was in course of time superseded by an improved method originated in Italy, in which the outlines of the design were engraved and relieved on the surface of the metal, covered afterwards by a translucent coating of enamel. Admirable examples of this style are the enamelled patterns on the famous pastoral staff of William of Wykeham, from New College, which is one of the choicest treasures entrusted to the Manchester commissioners, and which indeed is as much an example of the most finished *orfèvrerie* of the period as of the subsidiary process of incrustation. Other fine enamels are to be seen on the elegant covered cup from King's Lynn, and on the metal bands which ornament Lord Aylesbury's curious tenure-horn of Severnake Forest.

The next developement of enamelling at Limoges was an imitation in free enamelling of the paintings and engravings of the great Italian masters. This process is called *en grisaille*; and in works so executed the colours are no longer divided by the thin lines of metal which are found in the *cloisonné* and *champ-levé* enamelling. A fine specimen of this sort, the work of Leonard Limousin, is contributed by Lord Hastings. It is a diptych containing eighteen scenes from our Lord's life, and was formerly in the Debruge Dumesnil collection. There is also a remarkable series of enamels, painted *en grisaille*, representing scenes emblematic of the twelve months of the year, sent by Mr. W. M. Christy. But still more striking are the large oval medallions containing portraits, such as might be hung on a wall; among which are likenesses of Jacques Amyot, the translator of Plutarch, Philip II.'s French wife, and Cardinal Charles de Lorraine. This is an effective application of enamelling which might well be revived among us for the decoration of living rooms. The decadence of enamelling may be followed out in the remainder of the collection; but, except in the somewhat feeble floral patterns of the Cornelius shield, we observed no example of the modern revival of the art, such as might have been found in the workshops of Mr. Skidmore and Mr. Keith, and in many works of the best contemporary French goldsmiths.

The Ceramic collection in Cases C, D, and E, comes next in order. The first of these is devoted to the modern porcelains of Dresden, Sèvres, Chelsea, Worcester, and other less known varieties. Case D contains Oriental china, some of which is most rare and beautiful. The Queen has contributed some vases of fine design and colour; and in particular a noble jar in green 'crackle,' with an unperspective landscape in light pink, and a pair of blue gourd-shaped bottles, covered with rich patterns. An amber-coloured crackle vase of Mr. Addington's is another marvel of colour. Many of these delicate hues can no longer be produced in China itself, and the highest form of the art is in course of gradual decay in that country. From the Oriental porcelain we pass on to the Siculo-, or Hispano-Arabic pottery,—a dark blue ware, highly glazed, and covered with gold arabesque patterns. A fine jar of this manufacture is contributed by Mr. E. Falkener. Through

Majorca the art reached Italy, where in the middle of the fifteenth century the potters of Gubbio, Pesaro, and Urbino, by their adoption of the best design procurable at the time, and by their masterly treatment of their glazes and lustres reached so high a pitch of perfection, that the commonest piece of their work is now reckoned an art-treasure worthy of preservation in a cabinet. The ruby lustre of Maestro Giorgio may be seen to rare advantage at Manchester, especially in the Soulages and Bernal collections, and in Lord Hastings' contribution. This beautiful method of ornamentation is another process lost to art, and which it is to be hoped that the experiments of modern science will enable us to recover. The design of most of this Majolica is indeed miserably affected by the debasement of the Renaissance, and is not to be recommended for reproduction without considerable limitations. But its freedom and vigour, and above all its consistent employment of the best procurable design for the common requirements of life, cannot be too highly praised. And the Staffordshire potteries have many a lesson of taste and fancy, as well as of mechanical processes, to learn from the love-tokens, fruit-dishes, basins, and *concetti* of the Italian majolica. Before quitting Italy we must notice the handsome jars, *vasi di spezerie*, used by Italian shopkeepers, so artistically lettered and adorned, contributed by Mr. H. Dorlach, and by the Department of Science and Art. Other rare Ceramic varieties also are sufficiently illustrated in this very complete section of the museum: for instance, the Henri Deux ware, contributed by Sir A. De Rothschild—a delicate white porcelain covered with minute black patterns; Mr. Addington's fine ewer in Monte Lupo ware—a very dark, opaque, mottled brown colour; and some specimens, good of their sort,—drinking-cups with covers,—of the grès de Flandres. The northern wares are generally of coarse, ungraceful, and humorous design,—such as drinking-vessels in the shapes of a bear, a bird, or a vegetable; and they are remarkable for an absence of coloured enrichments. Palissy ware is *sui generis*, and is thoroughly represented here; and there is an ample display of Wedgewood ware—a manufacture less interesting in its actual and intrinsic merits than as being the first origin of that great development of English pottery, which has given a name to an important district of Staffordshire, and to which we hope before long to owe, not only the successful revival of most lost processes, but the invention of new ones.

The next section of the Museum of Ornamental Art embraces the crafts of the goldsmith, lapidary, and jeweller; and in this branch the collection is truly magnificent, being gathered from cathedrals, colleges, civic companies and corporations, besides the crowd of individual contributors. It begins with oriental metal-work—Mr. Rohde Hawkins' vast rose-water dish, of mediæval Persian style and date, of hammered latten, most minutely ornamented; and an ewer and basin of similar workmanship, belonging to Mr. Falkener, wrought with an open pattern. The minute arabesques and bold legends in the flowing *Shalvi* character on these pieces are most admirable for richness and delicacy. There is also some Chinese enamelling, contributed by Mr. H. Hanbury; and two copper vases, belonging to Mr. Beresford Hope, of

Oriental character, enamelled in a flowing pattern on a blue ground, must be noticed; though they look—it must be added—much more like the work of the potter than of the metallurgist. A Russian folding plaque of four leaves, with Scriptural scenes, is more curious than beautiful. The Nuremberg salvers of hammered latten, furnished by Mr. D'Eyncourt, Sir P. Egerton, the Duke of Buccleugh, and the Norwich Museum, are of great interest, from their size and workmanship. An early chrismatory, belonging to the Rev. W. Sneyd, must not be forgotten. In the more precious metals, the Manchester display is of unprecedented interest. The pastoral staff of William of Wykeham has already been noticed. Bishop Fox's staff, from Corpus Christi College, Oxford, is scarcely inferior in value, covered as it is with delicate nielli on its knops and bands. It is impossible even to enumerate all the contributions from the Universities. Let us content ourselves therefore with noticing the engraved silver-gilt cup from Pembroke College, Cambridge; two cups from New College; the fine covered silver gilt Lady Margaret cup, from Christ College, Cambridge, and another magnificent covered cup of fine design from the same college; and the exquisite drinking-cup, and the well-known small chalice, from Corpus Christi College, Oxford. Archbishop Parker's silver tankard, from Trinity Hall, Cambridge, is a treasure to the archæologist rather than to the artist. The great Nautilus Cup from Windsor, attributed to Cellini, is indescribably delicate in execution, but the design is rococo; and the other reputed Cellini cup, belonging to Lord Warwick, with its vigorous bas-relief of a battle scene, is likewise of mixed Renaissance design, though of most masterly workmanship. We could have wished that some other specimens of Cellini's handiwork had been exhibited. Of the other plate exhibited in Case G, we may mention, as particularly interesting, the elegant salt-cellars, on feet, from Christ College, Cambridge; and a horn mounted in silver, from Corpus Christi College, in the same University. St. John's, Cambridge, also contributes the Villiers ewer and rose-water dish, dated 1671, a fair specimen of the style of the time; with which may be compared the loving cup given by Charles II. to the Barber Surgeons' Company. The same company has a far better loving cup, given it by Henry VIII. The Leigh grace-cup of the Mercers' Company is of early sixteenth century date and style. Finally, there is a large salver, exhibited by the Queen, in repoussé work, with scenes in the middle, and a border of cabbage-roses of infinite coarseness of design. The maces from Norwich, Cambridge, and other municipalities, in this case, and from Lincoln and Oxford in case K, are curious, but generally of rather late date and poor design. The crystal ornaments set in metal are of unusual beauty and refinement. In particular, Mr. Napier's rock-crystal ewer, on a lofty stem, with the handle formed of a flying dragon in delicate green enamelling, is a miracle of art. Near it are other articles of *luxe* in crystal,—fishes, birds, and monsters with gold settings, gemmed, engraved, chased, and enamelled with most capricious fancy. The elaborate fooling of Mr. Holford's sixteenth-century Venetian toy, in case K,—a chariot of gold, drawn by four horses, and full of masked figures keeping carnival, and inexpressibly rich in gems and ornaments

—is rather a waste of ingenuity ; and it is a relief to turn to the curious utilitarian pewter-work of Briot, beautifully embossed and designed, and a signal instance of what real art can do in the most common and unpromising material. One plaque of this manufacture, with an enamelled centre, is especially remarkable. Of more modern workmanship, Messrs. Hunt and Roskell have furnished a rich collection of "things to avoid:" massive salvers and wine coolers, and such like, with nothing whatever to recommend them but their barbaric bulk. The Cornelius shield presented to the Prince of Wales by the King of Prussia, is an exception. It is a real art-treasure, though its design is mixed, and in many respects unsatisfactory. The central head of our Lord in high-relief is powerfully wrought, but the low-reliefs, and cameos, and enamelling, though pretty, are sometimes feebly composed and contrasted. Near it is an abominable shield, of vulgar modern English design. We regretted to see no specimens of the revived manufacture of church plate by Mr. Keith and Mr. Skidmore ; though a chalice, paten, and cruet, exhibited under the name of Messrs. Ollivant and Botsford, witness to the late improvement of shape in these sacred vessels, but are decidedly second-rate in their workmanship and enamels. We wonder much that the good taste of the managers of the Exhibition did not exclude altogether the two or three discreditable "testimonials" which, to the disgrace of modern English art, have intruded themselves into the collection. The nielli at Manchester are highly instructive, but not very numerous. A pax, reputed to be by Tommaso Finiguerra himself, is among Mr. Mayer's curiosities. Damascening and its kindred processes for ornamenting arms and armour may be studied to perfection in the Meyrick collection from Goodrich Court, which has been moved *en masse* to Manchester. Finally, the several collections comprised in the aggregate whole of the museum are particularly rich in steel-work of every sort: locks and keys, knives and forks, and other articles of personal use, such as scissors, snuffers, knockers, and nut-crackers. In particular, a most delicate pair of scales, in cinque cento metal-work, belonging to the Rev. W. Sneyd, must be here commemorated. Apostle-spoons of course are to be seen of every kind, and a thousand other things of greater antiquarian than artistic value. We must not omit to notice the good intention and more than average success of Vechte's modern designs, exhibited by Hunt and Roskell, though we regret that his style is no better than a slavish imitation of the antique.

Case H. introduces us to the terra cotta, bronzes, &c. Here are some statuettes of great merit: a head of Maximilian in low-relief, said to be by Albert Dürer; some carved saints in a stiff German style, belonging to Lord Delamere; some early reliefs in alabaster, and other heterogeneous examples. In this place we should notice perhaps the enamelled terra cotta of Luca della Robbia, many specimens of which, of rare beauty, are assembled at Manchester. This is a kind of art in which Mr. Minton's revival has hitherto, we think, failed to rival the original. Of the figure triptychs, in wood or stone, so affected by German carvers, there are, dispersed about the Exhibition, numerous examples, of generally small merit, rudely enough cut, and coarsely

coloured. A German statuette of a female saint, ugly in form and colour, and with the unutterable vulgarity of real hair affixed to the head, should have been rejected, as violating all laws of true art.

Medallions and Glyptics form the next division of the museum; of which we need only say, that the array of coins and medals, gems, cameos, intaglios, &c., is very extensive, and exhibits many a triumph of art which cannot but be instructive to such as are competent to learn. The ivories are so numerous, that a volume might be written about them. They range from the consular diptychs of the Pulsky collection to the modern crucifixes of Dieppe, through the successive stages of Byzantine, Mediæval, and Renaissance. Votive tablets, triptychs, religious statues or subjects, coffers, caskets, shrines, pastoral staves, rosaries, drinking-cups, combs, mirror-cases, horns, sword-handles, chess-men, and plaques, may be seen in abundance. There is no more beautiful ivory carving exhibited than a perfect pastoral staff, of fourteenth century design, with statuettes of the coronation of the Virgin in the crook, lent by Mr. Beresford Hope; who also contributes perhaps the richest specimen of Renaissance ivory, in a magnificent plaque, full of minutely carved subjects, representing hunting scenes. The Douce ivories in the Meyrick collection, and Mr. Mayer's ivories, from the Fejérváry collection, are full of interest. One collection of enormous dimensions, of sacred scenes, pierced into a retable, must be specially mentioned; its size makes it monotonous and insipid. The elaborate Renaissance knife-handle and sheath, called after Diana of Poitiers, contributed by Lord Cadogan, and the Queen's two goblets, must not be passed over without notice.

The remainder of the museum is too heterogeneous for accurate classification. Furniture, and embroidery, and lace-work, seals and watches, and jewellery, miniatures, gems, models, and bookbindings, defy any strictly methodical description. We should think there were few possible applications of art which have not their representative here. Cabinets of tortoiseshell, of ivory, of ebony, of glass, of porcelain; coffers of wood, of steel, of rude iron; minute Byzantine crosses and carvings from Mount Athos; chandeliers of glass; chairs, sofas, and dressoirs; tables of silver, and lecterns of brass; tapestry, and sacerdotal vestments; fire-dogs and fire-irons; mosaics and parquetry; cornices and bedsteads, enable us, with but little effort of imagination, to summon up a true portraiture of the ornamental fittings of the habitations of our forefathers. But the palace of crystal is somewhat unsuitable for this exhibition, and one longs for the picturesque chambers and corners and staircases of the Hotel de Cluny, in order to display properly so many treasures of mediæval ornamental art.

In conclusion we may add that the Oriental Court contains a rich collection of Indian and Chinese art. The art of the West has much to learn from the colouring of the East. Here may be seen carpets and hangings, silk, shawls, muslins and calicoes, metal-work and enamelling, gems, arms, pottery, lacquered ware, ivory carving and inlaying, and other works of extraordinary refinement and beauty. With which may be contrasted a case of richly-designed barbaric carving—paddles and spears—by the savages of New Zealand. Two or three

specimens of modern carving are alone admitted: a bedstead by an untaught carpenter, Charles, of Warrington, rich, but unchaste in design; a coarsely powerful buffet, called the 'Alscot' buffet, designed by Dwyer; and some exquisite specimens of the speciality of Wallis of Louth,—birds, and flowers, and ivy,—miracles of skill and patience, with which may be compared the very successful, but still inferior, birds'-nest, by a French carver named Montreuil.

Here we must bring to a close our brief summary of the contents of the Manchester Exhibition. The speedy dispersion of so noble a collection cannot be contemplated without regret. Let us hope that its benefits may remain in the seeds of progress, sown in many a mind, which may fructify ere long in the improvement and advancement of the criticism, as well as the practice, of art.

AN ECCLESIOLOGICAL DAY IN MANCHESTER.

MANCHESTER has more to show than its Art-Treasures' Exhibition, but unfortunately its ecclesiological development is not the most conspicuous external feature of its progress. There is a decided architectural movement in the great manufacturing capital, which unhappily has not taken quite the right direction, nor fallen into the best hands. The new Free-Trade Hall is sumptuous and convenient, but rather mongrel in its design; and the immense warehouses that are being rebuilt in every direction, are too often monuments of ill-directed taste. Funds are abundant, excellent materials are at hand, and there is every desire to produce an architectural success: genius alone is wanting. There is an enormous warehouse, for example, nearly finished in Portland Street, of palatial scale and of much architectural pretence. The style of it, however, is indescribably mixed and ambiguous, and a noble opportunity has been thrown away. There is room for a real artistic progress in the rebuilding of so many vast magazines, and it is surely a great proof of the effecteness of the Classical or Renaissance styles, that neither novelty nor dignity of effect has been produced by so many experiments.

Manchester, with its suburbs, is so extensive, that a short visit enables a stranger to see but little of what works may be in progress in the outskirts of the city. We noticed no mills or factories in course of building or rebuilding. A few chimneys disguised as campaniles show, however unsuccessfully, an attempt to make these necessary appendages a little more ornamental than they generally are in a Lancashire landscape. We have always dreamed that a mill, designed in an unaffected Pointed style, might be made thoroughly beautiful, picturesque, and appropriate; instead of the squalid and monotonous acres of uniformly pierced walls which invariably deform the outskirts of a manufacturing town. Such a vision, however, is still a thing of the future. Manchester at least wants the man, as well as the will, to

make this experiment. We noticed very few attempts at secular Pointed design. One small set of offices, recently rebuilt, near the heart of the city, would have been praiseworthy, but for the absurd exaggeration of its grotesque corbels. A public-house near the cathedral, of somewhat earlier date, was far more successful. The 'Gothic' villas in the suburbs are below criticism, so far as our observation extended: two of them, with elaborate dog-toothed First-Pointed doorways, are laughably bad. We had, however, an opportunity of seeing the inside of an important banking-house, which has been partially remodelled in a better architectural style by Mr. Truefitt. The design of this had been engraved in one of the illustrated journals, and we found our previous expectations of its effect justified in the result.

But what is doing in Manchester in the way of architecture more strictly ecclesiological? There seems to be considerable activity, and much building going on among the various religious bodies. It has sometimes been observed, that in our great manufacturing districts, the Church occupies a less conspicuous position in regard to the sects than it does elsewhere; that, in fact, the expansion of the Church being by the necessity of the case almost wholly accomplished by the voluntary principle, the different religious communities are more nearly on a level with each other than in places where the increase of population has been more gradual, and its wants have been met by the existing organisation of the Establishment. We are inclined to doubt the truth of the remark as applied to Manchester; where, from what we saw, we should say that the Church of England fully maintained its preponderating dignity. We spent a day in visiting every religious structure, of whatever communion, that fell in our way during two or three excursions from the Exchange; and we proceed to lay the results before our readers. It is necessary to repeat that, for all we know, there may be other and better works in progress in other parts of the district, which our time did not permit us to inspect.

The cathedral claims the first place in our notice. Its interior is depressing and discreditable in the highest degree. The men of Manchester might well have built a new church for their Bishop when their town became an episcopal see; but they have not even subscribed a moderate sum for putting the old collegiate structure into decent repair. The building itself is stately and interesting; but it is sordidly kept and miserably abused. The nave is pewed and galleried as a pariah church, the chancel-arch being glazed up to its crown. All honour to the efforts made some years since to improve its arrangements and to relieve its squalor by some decorative colour. The good work has not been carried on, and looks as if it were fast being undone by neglect and indifference. The choir, full of ancient canopied stalls of great beauty, is dirty and desolate; and its neglected condition is made more apparent by the contrast of an unwieldy new throne set up on the south side by—as we understood—Mr. Holden, the cathedral surveyor. Never was there a more incongruous or tasteless addition to an ancient choir. Forgetful of the spiry glory of the Exeter throne, the designer has here obtruded a dumpy, heavy, and ungainly composition; the *motif* of which is utterly out of harmony with the adjacent

stalls, and in which the ornament is gaudy without richness, and the carving more like cast-iron than honest oak. A new glazed stone reredos behind the altar is very little better. The characteristics of the church would have pointed to a wooden altar-screen, and we are tempted to regret the old tapestry reredos. The candlesticks and the ancient credence, relics of the better times of Manchester Churchmanship, have been suffered to remain. Two stained glass windows by Wailes, of second-rate value, have been placed in the eastern windows of the choir aisles; beneath one of which stands, facing west, a statue of good Humphrey Cheetham, who would certainly have wished himself in another position.

The Cheetham Hospital and Library, to the north of the cathedral, form a most attractive relic of old-world life. We trust this interesting building will be long preserved; and record our hope that the enlargement of the school and library, which must some day be undertaken, and for which ample area exists to the south of the quadrangle, will be intrusted to some architect who can do justice to the occasion.

Thence by the Bury New Road we paid a visit to a church lately commenced from the designs of Mr. J. S. Crowther—known to many of our readers as the associate of Mr. Bowman in the work on the Churches of the Middle Ages. *S. Alban's, Waterloo Road*, which will be its designation, is intended, we believe, to be an experiment of a thoroughly free church, with no pew-rents, a collection being made instead after every service. We heartily wish the scheme success, and can sympathise with the Churchmen of Manchester in their efforts for so good a cause. The building has not, as yet, made much progress; the foundations are in, and the apse is about half built. The church will be well arranged, and its architecture—so far as we could judge from a hasty inspection of the designs, is highly creditable to its author. We should have suggested the removal of the porches a little further west; but the architect, we heard, intended the west end of the nave and aisles for the reception of the chairs, when not in use. The chancel is to be stalled and screened, and its sanctuary will have much dignity. The east end abuts on the road on a considerable rise of ground. This picturesque inequality of level might with advantage have been more utilized. We should have been glad to see the apse brought out to the limit of the ground, and so raised that the west end of the nave might range with the level of the soil, instead of being, as it is now, depressed below the ground line. But the church promises as a whole to be very successful.

Very near this rising building is the chapel of the Greek communion—a mean and hideous conventicle-like structure, of small dimensions, and covered with stucco ornaments, including crosses.

Returning to the Bury Road, we observe a pretentious Gothic structure on the right hand. This is a Congregational meeting-house, designed by Mr. T. Oliver. The tower and spire fell down, we were told, before the work was finished, and have only just been rebuilt. The style is meant to be Geometrical Middle-Pointed; the detail lean, but florid,—vulgarily abundant in pinnacles and crockets, ridge-crests,

and crops, instead of crosses. The plan is a straddling nave, and a broad transept; and engaged at the south-west angle—assuming a correct orientation—is a tower surmounted by an octagonal lantern, overloaded with detail. Some natural carving, however, has been introduced on the capitals of the doorway. The west window is very showy, with corbel-heads of a crowned king and queen—a highly appropriate ornament for a nonconformist building. The interior is wonderful. Galleries surround three sides, supported on a kind of arcade with thin cast-iron shafts. On the fourth side is a budding apse, used for an orchestra—roofed in sham plaister groining, feebly polychromed. A platform projects into the area of the building, octagonal in plan, and fenced with a low stone rail, occupied in the middle by a gigantic stone pulpit on four shafts, with steps behind. Just in front of the pulpit, and directly facing the congregation, the platform-rail germinates into a kind of stone plinth, upon which is super-imposed a panelled quasi-altar. There is a seat for the minister behind it, under the pulpit and facing the people. The interior detail is altogether miserable, and some crude stained glass matches the rest of the decoration.

Thence we went to *S. Paul's, Kersal Moor*, into which, however, we could not gain admission: nor could we learn the name of its architect. The church has been built some years, and stands in the middle of a well kept graveyard, in which are some memorial crosses. It is a rather poor Third-Pointed design, transeptal, with west tower and spire. The spire is octagonal, and sadly thin, pierced with spire-lights, and rising from within an embattled parapet: there is a pinnacled turret at the south-west angle. The roofs are too flat, and covered with blue slates: the detail is mean, and the tracery almost Debased. There is an overgrown south-west porch, with a cabbage-like crop on its gable. The east gable of the chancel, however, has a cross; and an exaggerated metal cresting to the chancel-roof tries to mend the effect of its depressed roof. The east window has some pattern stained glass. The masonry is irregular rubble. Altogether it is a well-meant but scarcely successful effort.

Thence striking across to the Cheetham Hill Road, we came upon a most amusing application of a pseudo-First-Pointed front to an Independent meeting-house. A gigantic recessed arch, *à la* Tewkesbury, comprises within it an exaggerated triple arcaded doorway, under an eccentric unequal triplet. At one angle is an attenuated octagonal turret. There is a transept; the crest of which is a group of chimneys with a conspicuous cowl, and a flag-staff does duty as the crowning ornament of the gable of a diminutive chancel-like excrescence.

S. Luke's, Cheetham Hill, designed by Mr. Atkinson, is a building of some twenty years ago: an ambitious and somewhat imposing Third-Pointed structure, not without a feeling for the proprieties of a town church, with ample clerestory, coarse bold detail, and richly panelled and staged western tower, surmounted by a crocketed spire. The composition is by no means ineffective, and has a kind of rude strength about it. The chancel is utterly inadequate in size; and the vestry does duty for a lady chapel. Here again we could not gain access to the interior. Some more recently built schools adjoin the churchyard,

of very commonplace design, with the absurd ornament of a crossed arrow-slit in each gable. Hard by too is the Temple Hotel, lately built in a pseudo-Pointed style!

A frightful red-brick "pantile" chapel, with columniated portico, on the left-hand side, as you return towards Manchester, is pointed out as the Jews' Old Synagogue. We shall soon reach their new Tabernacle, now in course of erection. But first the Roman Catholic group of the church, clergy-house, and schools of *S. Chad*, arrests our steps. The advantage of combining several buildings in one group is here conspicuous, and the result is dignified, though there is little architectural merit in the design. The church is large, and of fair Third-Pointed architecture: the presbytery behind is of somewhat better character. At the south-west is a very decent massive tower, with large open belfry stage: otherwise the style is scarcely that of a town church. Some statues add much life to the exterior. The church was closed, and a certain "high and dry" look pervaded the establishment. The ground slopes rapidly to the east, and advantage has been taken of this in the design of the subsidiary buildings. But the schools must be accused of having a stone front and a brick back; and balustraria—still larger than those at *S. Luke's*—ornament each gable: an unaccountable perversion of all ideas of keeping. The whole is commonplace, and wanting in any signs of genius. Mr. Hadfield is the architect.

Cross over the road to a portentous erection in red and white brick, recalling the crude colouring of the façade of the Art 'Treasures' Palace. This is the Jews' Tabernacle, designed by a Mr. Salomons. The style is, if we may coin the term, Arabico-Teutónico-Romanesque. All the arches are of the horse-shoe form; with vousssoirs of white and red brick. The plan is a parallelogram, with an apse. The whole exterior is divided by buttresses of red brick into recessed panels of white, each of which is pierced, in three stages, with three lights in the upper range, two in the middle, and a single one in what will be the undercroft of the building. The apse has on each face windows of two horse-shoe lights, with a circle above, and angle shafts. The basement of the building splays outward considerably. The crypt is intended for a night school, and (as we were informed) a *Sunday* school. The effect of this structure is most queer and abnormal.

A tower of Rhenish Romanesque style, in red brick, with gabled top, attracted us to the small Roman Catholic chapel in Mulberry Street. It has no constructional chancel whatever, and the interior is gaudily ornamented, and most unorthodoxly arranged. The west façade is ambitious; having, besides the tower, at its south-west angle, a huge Romanesque portal beneath a triplet of round-headed lights, which in turn is surmounted by a wheel-window. The arches have vousssoirs of alternate red and black bricks.

Starting out for an expedition on the opposite side of Manchester, we find on the Stretford Road, just opposite to that unfortunate specimen of the last age, All Saints' Church, a very poor First-Pointed meeting-house, called *S. Andrew's Free Church*. All the strength of the design is thrown into the façade, in which three coarse, equal, open arches

form a kind of vestibule, under a quadruplet of lights, the gable being low, and flanked with pinnacles. The rest of the building has rude broad lancets, separated by pedimented buttresses. There is no pretence here to purity or correctness of style.

The large pile, with dignified tower and spire, looking like a minster, that faces you as you go towards the Exhibition Palace, is an Independent meeting. The plan has nave and aisles, transepts, a vestry instead of chancel, and south-western tower. The style is First-Pointed, and the general effect is one of some considerable merit. There is great height and massiveness; and the large clerestory is bold and good, though the detail is careless, the lights unfoliated, and the buttresses exaggerated. It looks as though the designer had borrowed extensively from old buildings, and not fused his pilferings into a congruous whole. Behind there is a range of Late-Pointed schools, not undeserving of praise.

Further on there is a most singular architectural sham. A wretched little structure, used by the Irvingites, containing a mere nave and chancel, is being metamorphosed at its west end, which faces the road, into the semblance of a miniature minster, by the addition of a tiny façade, representing a nave and aisles, with a bell-turret on the gable. There never was a more contemptible architectural vagary; and the thing is ill done besides.

It would be unfair to criticise by the standard of the present day such a work as *Holy Trinity, Hulme*, built by Mr. G. G. Scott so far back as 1843. It is an imposing First-Pointed structure, sumptuously carried out; and the interior is striking and solemn. The plan contains clerestoried nave with wooden roof, two aisles, transepts, and small apsidal chancel; and the effect is decidedly that of an urban church. The detail is far from satisfactory, but there is a mastery of style displayed in the design, which promised not untruly the future successes of its author. The arrangements are instructive. The sanctuary is properly fitted, and the altar—far too small, by the way—bears candles; there is some timid polychrome in the lower panels of the apse. The choir, a surpliced one, occupies stalls in a kind of *chorus cantorum*, advanced into the transept. The pulpit, of stone, on the north side, has been extended further west, rather clumsily, by another hand. A west gallery has also been added, not by the original architect, since the erection of the church. The seats are open. A wooden eagle serves for the lessons. There is a little armorial glass, of no great merit. This church, with all its faults, has an historical value in the progress of the ecclesiological revival.

A detour to *S. Mark's*, in the City Road, was so much lost time. This is an insignificant Third-Pointed church, of meanest type and small scale. Vapid window tracery, dull buttresses, heavy parapets, a disproportionate chancel, and a dumpy west tower with battlements, make up a most uninviting whole. The architect was Mr. Shellard.

Not far from this is a far more interesting building, *S. Wilfrid's*, a Roman Catholic church, built by Pugin. It bears clear marks of the hand of a master, though merely a cheap church in red brick. Outside, the simple brickwork is scarcely relieved by a foot of stone quoin-

ing; and the basement of an engaged tower at the north-west angle remains unfinished. Inside the effect is simple and solemn. Here are the well-known low piers and tall arcades of which Pugin was so fond; and the roof of the thinnest scantlings is such a few architects would venture to put up. The chancel and its aisles are screened and parcelled; and all the colour and decoration are reserved for them and their altars. In these windows also there is stained glass. The chancel is without stalls—very unlike the old churches of England. The whole area of the nave and aisles is occupied with mean open fixed seats, divided by fixed barriers into various divisions.

Hence our course led us back to the Stretford Road, where the monstrous façade of the new church of *S. Paul's* at once arrested us. The building is meant to be a cheap one. The side walls are blank, of red brick, and the clerestory is like those of the temporary churches to which we are accustomed round London. What induced the ill-advised projectors of the scheme to attempt a pretentious west front? Here we have a great open arch under a huge traceried window, a mile too big for the gable that contains it. Above there is a truncated kind of squat tower. A coarse stringcourse, strangely interpenetrating mouldings, needless corbels, and a cabbage-like crop, make an indescribable whole; and on each side an overgrown aisle window threatens to burst the narrow limits of its confining gable. We have seldom seen a greater failure.

Onwards, through a pleasant suburb, to *S. Margaret's, Whalley Range*, a church of considerable interest, built in 1848 by Mr. J. P. Harrison. It is a very good specimen of a rural church, simple and unaffected, with much artistic character, carefully designed and worked out. The style is a rather late Flowing Middle-Pointed: the plan has chancel, with vestry and organ-chamber on its north side, nave, aisles, and western tower. There is a small, plain clerestory, and a good north-western porch. The roofs are rather low, covered with tiles blue and red, and the *ensemble* has much of the effect of an old church. The parapets are plain; the tower, which is well-proportioned, carries an octagonal crocketed spire, pierced with lights, and of unusually agreeable outline. Inside, the detail is good; the piers octagonal, and the arcades, of four arches, well moulded. The roofs, of open timber, are plain. The internal arrangements were originally excellent, but have unfortunately been interfered with. The altar is too small, but it retains its vestments. There is a tile reredos; and a large credence-shelf bracketed out on the north side. A light, short brass rail is fixed in the middle of the sanctuary-step, leaving the sides free. This is not the best arrangement. The seats are stalliform; but are no longer used for a choir. A reading-pew has been needlessly introduced, and a wooden eagle disused and banished to the vestry. The pulpit, of stone, is on the north side. The font, of inferior design, octagonal in shape, stands near the north-west door. All the seats are low and open, and are fixed on a wooden floor, which is level with the tiled passages. The east window has stained glass, with the Crucifixion and attendant saints, of dark tinctures, but very fair design. The woman of Samaria and our Lord in the west window in the tower is

less successful. The aisle-lights have flowered quarries. This church is altogether one of high merit.

Hence we retrace our steps to the latest and most important development of ecclesiology in Manchester,—the new church of *S. Mary, Hulme*, nearly completed, at the sole cost of Mr. Tatton Egerton, from the designs of Mr. Crowther. This is in many respects a most interesting building. It is a thorough town church, of unusually large dimension; measuring about 140 feet in length, 56 feet in total breadth, and 72 feet in height. The interior effect is truly magnificent. The style is Early Geometrical Pointed. The plan comprises a clerestoried nave and two aisles, the arcades being of five arches, and the tower engaged at the west end of the north aisle, forming a baptistery beneath, and a clerestoried chancel, of equal height with the nave, communicating by arcades of three with its two aisles. The easternmost bay of the north chancel-aisle is meant for an organ-chamber; the one opposite to it, on the south side, is the sacristy. The chancel-arch, of great size and good proportions, has banded and clustered shafts of First-Pointed character; and the piers of the arcades in the chancel are also banded and clustered. The capitals are rather injured by the presence of a narrow nail-head moulding, which is rather a feeble prettiness than an additional ornament. The window tracery is, however, of bold character. The east window is very large, of six trefoiled lights, each group of three having a circle filled with trefoils in the head; and a large twelvefoiled wheel-window occupies the head of the whole composition. The great west window, equally lofty, is of five lights, with a circle in the head filled with seven cinquefoiled circlets. The clerestory windows are formed by two adjacent couplets of lights, with quatrefoil above, and shafted hoods. The roofs are of timber, well designed, and the principals in the nave have hammerbeams ornamented with large flying angels. Will it be believed that, in a church of this magnitude and costliness, all the internal work,—shafts, arch-moulds, &c.,—with the sole exception of the chancel-arch, are run in plaister? This is altogether the most unaccountable vagary in modern church-building within our experience; and it cannot be sufficiently regretted, as detracting from the great merits of this fine work. The entire absence of colour is another lamentable peculiarity. Not even are there any coloured tiles on the floor; and there is not a scrap of marble or constructional polychrome about the church. Sculpture too might well have been admitted in a building of these pretensions. The arrangements are only partly complete. The chancel-arch is spanned by a lofty screen, of elaborate design, but scarcely open enough, executed in deal. The chancel has returned stalls and subællæ. A rich parclose screen shuts off the east bay of the south chancel-aisle for the vestry; but the other arches of the chancel arcades are unfortunately without screens. The levels are good. The sanctuary arrangements and reredos were not finished. The nave has simple fixed open seats of deal, with wooden floors on the same level as the flagged passages. The pulpit is yet to come. The area is lighted admirably by noble gas-standards, manufactured by Skidmore; and a row of richly wrought burners on the crest of the

chancel-screen adds much to its beauty. Going outside, the tower and spire, though well-composed, are rather wanting in bulk; and the spire in particular is somewhat too attenuated. The increase of ornament towards the top of the tower deserves special commendation. At the east angles of the nave, and also of the nave-aisles, are turret-staircases ending in pinnacles: these admit to the roofs, for purposes of repair, without the necessity of using ladders. The buttresses on the outside are uniform, and have pedimented heads; and the intermediate wall spaces are recessed under corbelled parapets. There is room for ten bells, but only one is yet provided. Upon the whole, we have seldom seen so fine a modern church as this. It reflects the highest credit on its architect, who has well seconded the munificence of the founder. The great drawback, of the use of plaister instead of stone in the interior, is irremediable; but there is no reason that colour and sculpture should not be added at a later time. In spite of its coldness, the present *coup-d'œil* of the interior is really impressive, from its vast area and height, and abundant light. The chancel-screen, by its contrast, doubtless adds to the effect both of height and length. We are delighted to see this important feature of church arrangement; but should have counselled the selection of a somewhat less close design.

With this church we closed our ramble among the churches of Manchester.

A MODERN BASILICA.

To the Editor of the Ecclesiologist.

SIR,—Though all your readers must admit your perfect freedom from bigotry in the advocacy of Pointed architecture, I cannot help regretting that the erection of basilicas should receive so little countenance at your hands. By their great economy of room, and their great internal capabilities of ornament, they seem to be exactly fitted for town churches in a smoky climate; and under the treatment of able architects might solve the problem which now so often presses on enthusiastic church builders in great towns, how to produce an effective church with the narrow means, and the still narrower area, which are generally at their command. What a waste of resources it is, now, to spend money on pinnacles, which are eclipsed by every neighbouring chimney,—on stone porches or facings, which ten years of smoke will reduce to the forlorn condition of Mr. H. T. Hope's house in Piccadilly,—on graceful tracery, which only gladdens the eyes of the six-and-thirty Irish families who pig in the adjoining alley! Of course, if a man can command a *place* all to himself, like the builder of S. Clement Danes, or if he has money enough to run up a beautiful spire to the height of a landmark, like the munificent founder of All Saints, he may fairly consider himself in a position to spend his resources upon ex-

ternal ornamentation ; but in all ordinary cases he had better give up the pleasure of gratifying the few occupants of neighbouring windows, who are in a position to appreciate his architecture, and be content with the external hideousness of a basilica. We have, I believe, but one true basilica in England, viz., that built by Mr. Sidney Herbert ; and that is unfortunately in a conspicuous position in the middle of a beautiful valley. Now nothing can be more hideous than a rural basilica. The one in question, to a distant spectator, looks like a railway station married, by some strange caprice, to a shot-tower : and, to make matters worse, the same landscape takes in the distant spire of Salisbury.

These thoughts were aroused in me by a visit to one of the most modern examples of a basilica, the church of S. Bonifacius, at Munich. It is of the severest and most ancient type, being very similar in general plan to S. Paolo fuori delle Mura, at Rome. Externally it certainly has nothing to attract you. So unobtrusive is it, that standing at the end of the Karl Strasse in which it is situated, you cannot see that there is a church in the street. As you come near it, you see a red brick building, which, having a pillared portico, bears the closest possible family likeness to one of the Great Northern coal-sheds ; or, it might be, to such a church as Mr. Cobden and Mr. Bright would build in a joint fit of religious enthusiasm. But it is very different when you enter. On each side a forest of grey Tyrolese marble pillars, dividing off the four aisles ; the soffits of the round arches they support glowing with gorgeous polychrome. Above, on the wide triforium-like space below the clerestory windows a succession of masterly frescoes depicting the history of S. Boniface ; and in front, the vast, broad, clear, marbled nave, with nothing to break the space until the eye rests on the high bema, and on the severe though costly altar in the apse. No one who had been previously visiting the ordinary lion churches of France and Germany, would believe that they were in a Roman Catholic church : the *coup-d'œil* is so severe,—so sumptuous, without being tawdry. Either the good taste of the Benedictines, or the involuntary effect of the severe Basilican style, has banished all Roman frippery from the church. There is none of the laces and the vases, “ the flounces and the furbelows,” of which Pugin used to complain so sorrowfully. The exclamation which breaks from you is, “ How marvellously clean ! ” There is scarcely an image in the church ; and what conduces still more to this effect, is the absence of little projecting side chapels,—corners of nastiness, in which wax dolls and tinsel decorations luxuriate unchecked. All the confessionals are ranged modestly and unobtrusively against the side walls ; and what benches there are are confined to the further aisles. At the end of these are two altars, and behind them pictures by distinguished masters ; one of the Virgin's coronation, and the other of S. Stephen's martyrdom. It is needless to say that the high altar is surmounted by a simple crucifix, and does not present that pyramid of angels and cherubs swimming in the air, which is the ordinary type of a Continental reredos. To heighten to the utmost the symmetrical effect produced by the banishment of choir and rood-screen, and chapels and side altars, even the

pulpit is consigned to the aisles, and is moved forward into the nave on a little railway whenever it is wanted. The clergy of course sit in the apse.

It is possible that this studied simplicity may sometimes jar in a perplexing manner with the rank multiplicity of Roman services. The style of architecture which served the purposes of S. Jerome's time may well be out of unison with the developments of later days. But it struck me forcibly that no style could be better suited to our own service, in which simplicity is studied to a fault. The cleanness, the staidness, the sober richness were out of keeping at Munich. Their true religious latitude was London.

I am, sir, your obedient servant,

A PRACTICAL MAN.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

A COMMITTEE Meeting was held on Monday, June 8th. The secretary stated the welcome intelligence that the church of Oakham, one of the finest in the Archdeaconry, and which has long been in a state loudly calling for repair, was about to be restored in a very complete manner, under the superintendence of Mr. G. G. Scott. The munificent sum of £800 was offered, through the secretary of the society, to the Vicar, on condition of the works being commenced at once, and of the plans being approved by the committee of the Architectural Society. The offer has been accepted, and Mr. Scott has made a report on the fabric, estimating its restoration in oak at £4,640. Towards this about £3,500, including the £800, has been already received; and the committee have great pleasure in being allowed to participate in so great a work, and feel confident that, under so able an architect, they will have no difficulty in giving their sanction to the plans proposed. In no part of the Archdeaconry are there finer churches than in the county of Rutland; and it may be hoped that the restoration of the noble church of the county town will prove an example for many neighbouring churches to follow.

The Rev. G. Malim, Vicar of Higham Ferrars, and T. J. Starling, Esq., churchwarden, attended with Mr. Slater, architect, to explain the plans for the restoration of Higham Ferrars church. They include the rebuilding of the north aisle of the nave, the re-roofing and re-seating of the entire church, and a general restoration of the decayed portions; but it is proposed to adhere to existing forms, and to preserve intact the rich stalls and ancient pavement of the chancel. So great a work has not yet been undertaken in the Archdeaconry since the institution of the society; and as it was the first church described in the volume of the "Northamptonshire Churches," it has an especial interest for the members of the society. The collegiate character of

this church, and its great size, render its restoration a most expensive work. The architect's estimate is £5,000; and, considering the small number of inhabitants, and that there is no resident landowner, the spirit with which the work has been taken up cannot be too much commended. Earl Fitzwilliam gives £1,000; the inhabitants have raised by voluntary subscription £1,500; and All Souls' College, out of the love it bears to the birth-place of its founder, has generously added £200; while several of the present and past fellows have promised to aid in collecting the deficiency of £2,300 still remaining. Under the pressing circumstances of the case, and in appreciation of the efforts which the parishioners are making, the committee of the Architectural Society have resolved on recommending the undertaking to the county and the public; and the secretary was requested to draw up a resolution embodying the feeling of the committee. The work is to be done in the best material and character; nor on any other grounds than that of carrying it out in a manner worthy of the noble fabric and its historical interest, could any general appeal hope for success. As it is, the same liberality which has already rescued so many churches in this archdeaconry from desolation and destruction, may be fairly expected not to fail in the present instance. The character of Mr. Slater, whose restorations of Islip and Stanwicke churches have made him known to the neighbourhood, and his success in gaining one of the prizes in the Constantinople church competition, guarantee the efficient execution of the work.

An account of the Lincoln meeting, which was attended by several members of the society, was given by the secretary, who also stated that the associated societies had elected the Rev. E. Trollope for their secretary of publication, and that the joint volume will appear early in 1858.

A Committee Meeting was held August 10th. The plans of Little Addington church, for the restoration of the roof and reseating the church, were exhibited by Mr. E. F. Law, architect, who attended to explain them. They were highly approved. By their adoption the engaged tower arches will be opened, and this remarkable feature of the church brought to light. The seats are all uniform and open, and the chancel is to be properly arranged. The position of the pulpit was altered, with the concurrence of the architect, who also agreed to the suggestion of placing the font to the west of the north-west tower pier.

Mr. Law also exhibited plans for the reseating of Market Harborough church. The seats are to be all lowered, the square pews removed, and all made to face eastward. The pulpit and reading-desk, and clerk's desk, at present blocking up the east window and altar, are to be removed, and the chancel correctly seated in oak. An organ chamber, which the committee strongly advised should be enlarged, in which view the architect coincided, is to be thrown out at the north-west bay of the chancel. In both these churches very improved appearance and accommodation will be gained by the proposed alterations.

The ground-plan for Oakham church, about to be re-roofed and re-seated under Mr. G. G. Scott, was examined and approved generally; but several points were left for the further consideration of another meeting.

Designs for a mansion now being built near Stamford, and for a new tower and porch for a church in Huntingdonshire, were exhibited by Mr. E. Browning, architect, of Stamford.

WORCESTER DIOCESAN AND BIRMINGHAM ARCHITECTURAL SOCIETIES.

JOINT MEETING.

LORD LYTTELTON, the President for the morning, took the chair on August 12th. Confessing his own want of close acquaintance with architectural studies, he expressed the pleasure he felt on learning that the task of delivering an inaugural address would devolve on the Archdeacon of Coventry. But though he was ignorant of architecture, no one more keenly enjoyed the contemplation of architectural works, and he hoped he should benefit by hearing the papers read, examining the beautiful works disposed around that room, and by revisiting on the following day those splendid Coventry churches with which he was familiar some years ago, when he frequently passed through Coventry, but more than the spires of which he had never seen since the railway was opened. He then called upon Archdeacon Sandford to deliver the inaugural address.

The Ven. Archdeacon said he felt that his office in some degree connected him with the object of the meeting. The object for which they had met ought to interest not merely the architect, the antiquarian, or the historian, but also every lover of his country and friend of literature; and in the union of these two societies, which he rejoiced to see, they came together not merely as artists and amateurs, but as persons feeling a lively interest in the honour of their native land, and the Church to which they belonged. He confessed that he felt some distrust on that occasion, for to do justice to archæology would involve greater learning and research than he could pretend to. Still the great interest which the society possessed, its vast and varied stores of information, and the great practical benefit which it conferred, could not fail to be appreciated even by one uninitiated like himself. Archæology had proved valuable to the annalist, to the lawyer, to the theologian, and to the church restorer, and it was in the last-named point of view that he proposed to consider it. He was a hearty supporter of societies of that kind, and he was a member of the Worcester Architectural Society, because he looked upon them in a certain degree as handmaids of religion. In his younger days there were no such societies as these, and every one knew to what a low ebb ecclesiastical architecture was some few years ago reduced. At that time very little was cared about architectural restoration, and there was no saying

what valuable carvings and antiquities were turned out of churches in those days. The sacred fonts were turned into nothing better than common dustholes, and parochial papers, old manuscripts, and such records, which were required to be put out of the way, were placed under the Communion-table. Indeed, he remembered an architect devising a very wise scheme for converting the Communion-table into a large stove for heating and ventilating a church. It was the hand of the artist which conferred value on a work, and a thing was not necessarily unworthy because it was cheap, nor grand because it was costly. A vessel of clay might be more precious than one of gold, and an edifice of brick than marble. He wished particularly to impress this upon their attention, and he thought the Worcester and Birmingham Societies would best aid the interests and requirements of the present day by encouraging a chaste and inexpensive style of architecture, and set their faces against extravagance in decoration and ornament. At the close of the Archdeacon's speech,

Mr. John Powell (of the firm of Hardman and Co.) read a paper on "Ancient Stained Glass." Mr. Powell set out with the distinct proposition that modern workers in stained glass were only safe so far as they followed the principles of the older artists, whom they had never yet been able to equal, much less to excel. Even the mechanical arrangement devised six centuries ago for fixing stained windows was the best that could be used, and was still employed, while the windows themselves, in their gem-like brilliancy and their perfect adaptation to their intended purpose, put modern works completely to shame. Taking necessarily the three requisites of a beautiful window—colour, design, and drawing—Mr. Powell proceeded to show how the old glass-workers (by whom he meant the thirteenth century artists) excelled in all these qualities. Their colours were purer and simpler, they were content to let effect depend upon harmony of arrangement, rather than on intense glaring colour. Under the second head—design—Mr. Powell utterly denied the propriety of attempting to make painted windows look like pictures. Windows were intended to admit light, and the design must, therefore, not be incongruous with this quality. The windows produced at Munich were amongst the finest specimens of mere glass painting, but they were pictures, false in principle as windows, because the eye was diverted from their true use, and led to regard them simply as works of art, out of place in a church. Contrasting these windows with ancient glass, Mr. Powell found a superiority in the latter painfully discreditable to the former. The drawing of figures on ancient glass he defended on the ground that the conditions of transmitted light demanded an heraldic style of treatment: the uses and beauty of the window would be destroyed by making it resemble an easel picture, and such treatment would utterly unfit it for its natural place as part of an architectural construction. As, therefore, it was impossible to make windows into finished pictures, it was better to use conventional forms, because such forms enabled the artist to adhere more closely to the uses of his work.—The paper was received with loud applause, but some disappointment was felt that no time was allowed for discussion, some gentlemen present being strongly

disposed to controvert Mr. Powell's views, whilst others were equally desirous to support him.

Mr. W. C. Aitken then read a paper on "Metal-work." He said that works executed in metal should have a distinctive character about them, differing in treatment from that imparted when the work is executed in other materials, such as wood, glass or stone. In metal work, the ductility and tenacity of some of the metals, the value, colour, and power of refraction in others, were elements which ought to be considered in the design and execution. Nothing was more common in our day than to see the conditions reversed—to see imitations in cast iron of what should be wrought—a form copied in the most fragile of metals which was originally produced in the most ductile—or attempts made to substitute by means of the moulder's art the triumphs of the hammerman's skill. In the ancient and middle-age works the conditions were rarely reversed. Fitness in purpose and in material was observed, and ornamentation was always subordinate to the purpose. Sacred history proved this. In the preparation of the metal work for the Ark of the Tabernacle, and for Solomon's Temple, those portions exposed to much wear and tear, or which were required to sustain great weight, were of a solid and substantial make, while those for a merely ornamental purpose were slight. To show the success to which the art of casting at that early period had been carried, it was mentioned that the weight of one of the castings of a pillar in the Temple must have been equal to twenty tons, or nearly that of the casting of the cylinder of the hydraulic press which raised the tube of the Britannia Bridge. After showing that iron was known to the inhabitants of the ancient world, Mr. Aitken pointed out how thoroughly art became the handmaid of religion in the early and mediæval times, and how the precious metals were especially pressed into the service of the Church. He adduced many curious and interesting facts illustrative of this, and gave details of the processes of beating-up, enamelling, embossing, parcel-gilding, &c., involved in the production of works in the precious metals. Works in bronze and brass were then treated of, many excellent examples of which, he remarked, were in the room. The use and intention of the thing required had been well studied in the construction. Iron working was then alluded to. Doubtless the skill of the hammerman had decreased with the more general resort to the casting of iron into form; but it should be borne in mind that iron when cast was necessarily fragile, and that in it they lacked the crisp sharp edges and deep overlays which were produced by the hand of the intelligent blacksmith, while the repetition of the same pattern by casting became painful to the eye, and was in the end subversive of all desire for new and elegant forms. Mr. Aitken illustrated this in various ways, and by many good examples of ancient and modern workmanship, deducing from the former the necessity of our following them, not because they were old, but because they were true. The discoveries of science had placed in our hands certain appliances which we should use wisely and well, and the examples then in the room were ample evidences that ability was not wanting in order to produce works quite equal to those of bygone times.

After an excursion to Aston, the meeting reassembled under the presidency of Mr. F. Emerson, President of the Birmingham Architectural Society.

Mr. J. H. Chamberlain then read a paper on "Truth and Falsehood in Architecture;" during the reading of which he elicited hearty cheers by his warm denunciation of all architectural shams—both of principle and construction.

A very learned paper, "On the Heraldic Cross," illustrated by drawings, was next read by the Rev. W. K. R. Bedford, Rector of Sutton Coldfield; who was followed by Mr. W. Harris, with a paper on "The Historic Uses of Architecture."

This portion of the proceedings was closed by an address from the Rev. C. H. Boutell, on "The Competitions for the proposed Government Offices and the Wellington Monument," in which unsparing ridicule was cast on the *rococo* features of the so-called Italian style adopted for the former, and utter want of appreciation of Christian monuments displayed by the designers of the latter.

The proceedings on Thursday were commenced by the reading of a paper on S. Martin's Church, within that edifice, by Mr. A. Davidson. The date assigned to the church from a capital of one of the piers still remaining in its original condition was that of Early Decorated, the first mention of it appearing in the valuation of Pope Nicholas, in 1291. The dimensions of the old chancel—about fifty feet in length—were pointed out, and the positions of the chantries in the aisles. After a brief reference as to the appearance of the church about the time of Charles I., the internal arrangements were described as they were shown, by the vestry books, to exist in the reign of Charles II. The church at this period had five galleries! and the east end of the north chancel, called "the master's chancel," was considered to identify that spot with the altar of the Guild whose possessions are now enjoyed by the Free School. The alterations of 1690 were next briefly alluded to, the absence of all reference to them in the accounts being regarded as a proof that the expense had been defrayed by voluntary contributors. The alterations of 1733 in the chancel, with the opening of a second row of windows in the nave aisle, and the new roofing of the nave in 1740, were then described, together with the extensive changes of 1786, so graphically referred to by Hutton. The church plate was exhibited, the most ancient portion consisting of two chalices, bearing the inscription R. D. 1630, and which were identified as having been the gift of a London tradesman named Dukesayle. The massive flagons, salvers, and patens, which simply bear a Latin inscription, importing their dedication to God and the Church of S. Martin, were shown to have been the gift of the parishioners in 1708, and to have cost £80. 16s. 6d.; and a small beaker bore the date of 1724. The probable external features of the church were next briefly noticed; and the company then inspected the monuments, and examined as far as time would permit the earlier parish registers. Considerable interest was excited by an entry in one of the vestry books, of a certificate given by the rector and churchwardens in 1683, for the King's touch for the evil.

The visitors next made an excursion to Coventry. The party having assembled in S. Mary's Hall, the Rev. W. Drake briefly sketched the history of the building from its foundation by Henry VI.

Mr. Scott, to whose charge the restoration had been committed, pointed out the beauties of S. Michael's church. He directed attention to the broad double aisles, to the grand apsidal termination of the chancel, to the carved stone altar screen, which seemed to have been carried round the whole chancel, and to the noble tower, which with its spire rises to the height of more than three hundred feet. The church was built partially in the reign of Richard II. by William and Adam Boteler, brothers, and merchants at Coventry. The remaining and larger portion seems to be of about Henry VI.'s time. One of the chapels—S. Catherine's, at the east end of the north aisle—is still in nearly perfect preservation; its screen and stalls remain, but the altar has given way to an ugly table railed off to serve as a Consistory Court. The stalls in this chapel are very remarkable for the carvings on the *miserere's*, or folding seats, and for the quaint devices on the arms of each stall. In the south aisles, near the Drapers' Chapel, the visitor may notice, in three altar tombs, the gradual declension of Gothic, through Renaissance, into the pedantic Jacobean, a style so tasteless that it might have derived its origin as well as its name from James the First.

The Coventry Committee next conducted their guests from S. Michael's to Trinity. This church could not have been more perfect on the day of its completion—in fact, the hand of the restorer seems to have made too clean a sweep, and those who knew the church before the change, although they rejoiced to see it saved from neglect, felt as though they were looking at a new building, and missed something of the reverend dignity inseparable from old age. The roof colour, copied no doubt literally from the traces of the original decoration remaining on the beams, was so painfully bright that it became necessary to stain the clerestory windows with a tone so deep with yellow that they seem constantly to transmit a lurid sunlight; and the fine old font suffers from the bright colour with which it is overlaid. One or two interesting features of the church also have been—against the wishes of the architect—destroyed, in order to obtain more room. For instance, the removal of a curious gallery chapel in the south transept has left that part of the church needlessly bare; and many missed with regret the arches of a chapel on the north side of the choir. These arches were remarkable for their hagnoscopes—slits which enabled a person standing in the chapel to see the high altar in the chancel.

CHURCH RESTORATIONS.

S. Mary and S. Nicholas, Etchingham, Sussex.—Those of our readers who will look back to the collection of Ecclesiological Notes which we published some years ago, will find a copious account of this striking church in East Sussex, which was anciently collegiate. We may now briefly state that it is remarkable for its ground-plan,—a clerestoried nave of two bays with aisles, massive central tower and lantern forming a third nave bay, the nave aisles being prolonged to the line of the chancel-arch in lieu of transepts, and the clerestory continued, and an aisleless chancel; for the style, flowing Middle-Pointed, with so much of Flamboyant as to raise strong suspicion of a foreign architect; for the grandeur of its proportions (in all respects but the shortness of the nave) favouring the same presumption; for the preservation—though in a state of great decay—of its chancel fittings; and finally for the founder's brass (the Baron of Etchingham, or "Echyngham,") containing the exact date, 1386, of the building of the actual church. Until last year this church, though sufficiently famous to have been measured and drawn first by Mr. Carpenter, and then by Mr. Dollman, and often quoted in ecclesiological books, continued in a state not only of squalor, damp, and wretched fitting, but of positively dangerous dilapidation. Happily then its condition awakened attention; a zealous curate led the way,—the rector, then in his 100th year, and now more than a century old, undertook to restore the chancel, and contributed largely to the nave: the parish and neighbourhood followed the example, and the bishop helped with a liberal gift and warm sympathy. The work has been carried out with great judgment by Mr. Slater, and has resulted in a restoration strictly conservative and complete. The unsafe condition of the nave necessitated the re-building of a considerable portion of it, and in the foundations of the new work use has been made of reversed arches turned in brick. The old roofs were thoroughly rotten, and daubed over with whitewash: they have been admirably reinstated in oak. The design of those of the nave and chancel is polygonal, with ties and king-posts; those of the nave aisles are of a low pitch, and the lantern a flat oaken ceiling. The west window of two lights, and the six side windows of the chancel have been brought back to their pristine length. The curious platform of the sanctuary, with three steps recessed in the centre, has been re-constructed, and the triple sedilia and piscina cleaned. A vestry being needed, a small one with a flat lead roof has been built in the middle bay of the chancel to the north, underneath the window: where as well as in the most eastern bay, there were external indications of the existence either of sacristies or of chapels. This sacristy opens into the chancel between the stalls and the sanctuary. Considerable remains of the old encaustic tile pavement having remained in a very worn condition, the patterns (several of them peculiar) have been re-produced by Messrs. Minton; and the sanctuary with its steps, and the chancel for a breadth equivalent to that between the stalls has been laid with them, the old distri-

bution being accurately retained; while the ancient tiles have been replaced on the remaining portions of the chancel floor, in the sacristy, and in front of the screen, so as to form a kind of solea between the desk and the pulpit. We should not omit to say that the curious stone table on the south side of the chancel, supposed to have been for the *pains lévis*, has had its plinth replaced, and the trefoil-headed priest's door has been reopened. The altar, a massive Jacobean table, is now correctly vested. On the chancel floor are two remarkable brasses; the more easterly, that of William, first Baron of Echyngham, founder of the present church, which is remarkable, as we have said, for an inscription giving the date of the rebuilding (1386), has unfortunately lost its head; but the remaining figure and the inscription have been securely laid in a new slab. The more western brass has three figures: his son, the second Baron; his wife; and their son, the third Baron of Echyngham. The returned stalls of great richness, with panelled backs, misericords, and desk fronts, had fortunately remained, though in a state of considerable neglect; they have now been completely restored with a few repairs and oiled over. There was clearly in former times a solid rood-loft of considerable dimensions, with probably altars on each side of the holy doors. This has perished with the exception of the panelling over the returned stalls, which has survived, and being pierced, now presents the aspect of a high, open chancel screen, only that at the chancel entrance its horizontal continuity is broken. This continuity had previously to the restoration been supplied by a pseudo-classical pediment of so mean and shabby a character that no-one can regret its loss. In restoring this screen, Mr. Slater has wisely left the western face of the pierced panel work as he found it, unmoulded, a proof that in the original condition of the screen it was *appliqué* to solid panelling. The stalls and screen are now surmounted by a very simple embattled cresting. The pulpit stands on a solid stone base, (as did the former one) against the north chancel pier. It is of oak, and polygonal, the western face being carved with a beautiful group of S. John Baptist preaching, designed by Mr. Clayton, and executed (as was indeed the whole pulpit) by Mr. Forsyth. The *pose* of the group and the spirit of the work alike call for praise. By an allowable symbolical anachronism the soldier wears the armour of the Baron of Echyngham. On the opposite side on a low platform are placed the reading-desk, facing north, and the lectern west, both of oak. The height of the solid backing of the return stalls, and the rather impervious screen rendered this feature we suppose necessary. The east window of five lights has been filled with painted glass, designed by Mr. Clayton, and executed by Mr. Lavers. The centre line of the lights is filled with a band of subjects (the Crucifixion in the centre) taken from the history of our Blessed Lord, with *grisaille* above and below, while a Majesty is introduced into the tracery. The whole effect is good, harmonious, and full. A band of quatrefoils at the bottom of the tracery retains its old armorial glass, including the arms of Edward III. and the Black Prince. These have been cleaned by Mr. Miller. Several interesting fragments of glass have also been preserved in the heads of sundry of the nave windows. The font, of First-Pointed date, stands to the right of the entrance from

the south porch. The seats, of a simple design, are all open, of varnished deal. We are sorry that they should be fixed, and on low platforms; and also that those in the *quasi* transepts should face north and south; but as these portions of the church are in private hands, and were restored by their possessors, we conclude there was no choice. The characteristic timber south porch, has been repaired where needed, and being well oiled, will, we trust, still survive for many years. The picturesque bell capping of the tower has been made good, as well as the other roofs. We have been minute in the description of the restoration of a church to which on account of its architectural and ecclesiological value we have had so often to refer. Not one of its characteristic features has been obliterated; and yet it has been made perfectly serviceable for actual use: while from its position being now close to an important station, it will probably be hereafter used for the visitations and confirmations of that portion of Sussex.

S. Mildred, Preston, Kent.—This interesting specimen of a Kentish church has been excellently and unpretendingly restored by Mr. White. The plan comprises chancel, nave and aisles, west tower, and a large chantry—on the north of the chancel—of somewhat better architecture than the rest of the church. This chancel is Middle-Pointed, while the chancel was originally First-Pointed, and the nave a little earlier. The great feature in the new works is their simplicity and reality. It is a real restoration, and not a needless obliteration of ancient features. The architect has done little more than to clean, and to renew when necessary; and the result is that, with some rudeness, the old character of the building is thoroughly preserved. A new triplet has been inserted in the east end of the chancel, and appropriate windows in its south wall. The area has been opened, laid with rough tiles, and the arrangements made quite correct, with a light screen, longitudinal benches in the chancel, and a lectern and pulpit in the nave on the south side. The most noticeable thing, however, is the treatment of the nave roof. All the windows of the aisles—which were small, and mutilated, and inconvenient—have been blocked, and two large dormers, of simple detail in wood, inserted in the roof on each side. The effect is extremely picturesque externally, and internally the light is abundant and very agreeably diffused—as if from a clerestory. Had the funds allowed the complete opening of the cradle roof, the effect inside would have been still better. A pyramidal capping of tiles with bands of colour has been added to the tower, with a thoroughly satisfactory result. Upon the whole we have seldom seen a better restoration than that of this church, in which, from our connection with its vicar, we take a special interest. A corona lucis in the chancel, the handiwork (we were told) of a member of our society, struck us as being remarkable for vigour and practicality. The following epitaph of a former vicar is worth preserving, considering its date and its doctrine:—"In this chancel lieth the body of the Rev. Peter Valavine, A.M., of Peter House, Cambridge. He was vicar of this parish, and died the 11th of January, 1767, in the seventieth year of his age. May he rise to everlasting joy!"

S. Andrew, Beddingham, Lewes, is one of those curious early churches

so frequently found in Sussex and Surrey, comprising a low west tower, a clerestoried nave and aisles of three bays, and a chancel; the piers of the south arcade being square masses, chamfered. Mr. Slater has in hand the restoration of this church, including the rebuilding of the south aisle, in which new work are narrow trefoiled lancets, in imitation of those of the chancel. The new fittings comprise open seats, but the prayer-desk stands in the nave to the north, while the pulpit stands against the south chancel pier. The ancient cinquefoil clerestory deserves study for its gracefulness, but can hardly, we should think, be imitated to any practical end, as the amount of light it admits must be very small.

NOTICES AND ANSWERS TO CORRESPONDENTS.

WE are glad to observe that Part III. of Mr. Dollman's *Examples of Ancient Domestic Architecture* (Bell and Daldy) has been published. One more Part, including the letter-press, will complete the work. In the part before us we find ten admirable plates, illustrating S. Mary's Hospital, Chichester, the Bede-house, (or Browne's Hospital,) Stamford, and Blundell's School, Tiverton. The Chichester Hospital is remarkable for its early Pointed date, and remarkably pure detail. We have here a block plan, a ground-plan, perspective view from the south-east, sections and details, including the screen and stalls. The Stamford Bede-house is somewhat late, but good, Third-Pointed. Mr. Dollman gives plans of both stories, sections and elevations, and minute details. The Tiverton School is also of very late Third-Pointed architecture, dated indeed 1604. There is much picturesqueness of effect in the composition; but the detail is corrupt, and is illustrated by the author almost more thoroughly than is necessary.

The handsome volume compiled by Messrs. Graves and Prim on the *History, Architecture, and Antiquities of the Cathedral Church of S. Canice, Kilkenny*, (Dublin, Hodges, Smith, and Co.) must be noticed by us at proper length in a subsequent number.

We are again obliged to defer a notice of Parts I., II., and III. of the Proceedings of the Saint Patrick's Society for the Study of Ecclesiology.

The Report for the Ecclesiological Society for 1857, has just been published.

The Worcester Diocesan Architectural Society held its annual meeting on September 30th; and an excursion to Pershore was organized for the following day.

An interesting annual meeting has been held by the London and Middlesex Archæological Society; and the Essex Archæological Society held a meeting on August 31st at Waltham Abbey.

An Irvingite meeting-house, built at Ware for a very small sum, and in an incredibly short time, by Mr. Truefitt, has some architectural claims to notice, as a characteristic specimen of that gentleman's style. It is of red brick, within and without, simply and modestly used, with bandings and alternate voussoirs of black. The windows have plate tracery, with no mouldings, notched in the way that is familiar to all who have seen Mr. Truefitt's designs. A chimney is rather well treated; and there is a picturesque fleche, serving for ventilation, very acutely pointed, and covered with lead. The metal work is well designed throughout. Longer notice of a building intended for that communion does not seem necessary.

It is stated that Mr. G. G. Scott is likely to be commissioned to design a range of buildings for King's College, Cambridge, to take the place of Wilkins' open screen in King's Parade. It is a work of extreme delicacy, and demands the greatest consideration before being decided upon. We are glad that it is likely to fall into such good hands.

Mr. James has designed a Congregational meeting-house at Halifax, which seems to be a memorable instance of the adoption by dissenters of the specialities of Pointed architecture in its richest developement.

We have to apologize to Mr. St. Aubyn for some inaccuracies that have crept into our account of his new church at *Ford* near Devonport. As that is a town church instead of being, as we had supposed, a rural one, some of our remarks do not apply; and it is plain that our critic mistook his north chancel aisle for a vestry.

Owing to an accidental omission, we were not informed why the designs for *Spaldington* school were sent, a second time, for the inspection of the Ecclesiological Committee. Mr. W. M. Teulon has arranged the building for use as a chapel, as well as a school, and has greatly improved the arrangement of the chimney, upon which we commented in our last volume at page 312. These buildings, answering two distinct purposes, are becoming numerous, and offer a somewhat difficult problem for solution, as to their external features and internal arrangements. The *Spaldington* chapel-school is by no means the least successful of its class.

We are glad to report that the works at All Saints, Margaret Street, are in active progress. The carving of the reredos has been completed, and we trust soon to be able to announce the termination of Mr. Dyce's fresco of the Crucifixion and the Nativity in its two large central panels. The decoration of the Baptistry is also very forward, comprising mural pattern work in coloured mortars and marble mosaics. The Baptistry window by M. Gerente (Noah, S. John Baptist, and Moses) has been fixed, as well as that of the east end of the south chancel aisle, (our Blessed Lord as King, between S. Augustine of Canterbury, and S. Edward the Confessor.) These windows are very successful.

We have had on various occasions to call attention to the gradual inroad which the ecclesiological architects of England are making on the

continent. A recent number of the *Tablet* affords a curious exemplification of this in the account it gives of the laying the first stone of two new churches of rather considerable dimensions at Boulogne, both of them by the Messrs. Hansom. One of them, S. Francis de Sales, in Romanesque, is described as possessing a procession path with radiating chapels. The account of the other (S. Alphonsus Liguori) belonging to the Redemptorists, reads almost like the description of Mr. Street's design for Constantinople; the plan, a large cross without aisles, and the dimensions, 170 feet in length, being similar. However, internal buttresses forming chapels (as in the old Dominican church at Ghent) occur here, while in that of Mr. Street for Anglican use they were not needed. The width, including these chapels, will be fifty-four feet. The style of the church Early Pointed. Both are to be groined. We have likewise noticed elsewhere that Messrs. Pugin and Murray are building a church near Bruges.

An appeal has been put forth for funds for the restoration of the abbey-church of Pontigny; to which, as having unusual interest, we may probably recur.

We are compelled to postpone Mr. Blenkinsopp's communication respecting the style of architecture suitable for adoption in the mountainous district of the Scottish Highlands.

The correspondent of the *Record* alludes in rather complaining tones to the crucifix, candles, and flowers on the "Communion Table" of a church at Berlin, in which a Committee of the Evangelical Alliance held its sittings. We do not observe it stated whether the new Basilica of Potsdam was one of the sights shown to the Alliance, when it went there to lunch with the King of Prussia. Under such august patronage, however, we conclude that it cannot do less than accept the ritualism therein adopted as among the things indifferent and allowable to good evangelicals. In this case we leave Sir Culling Bardley and Dr. Steane to settle their differences with Mr. Goode and Mr. Westerton as best they can.

In the course of rebuilding a minor canon's house at Westminster Abbey, in the "Little Cloisters," a considerable portion of a hall, of apparently the latter part of the fourteenth century, has been cleared out. This is now being restored. The roof, of a simple tie and king-post construction is fairly preserved. The windows are of two broad lights, with a transom. This was probably the refectory of the infirmary, as immediately to the east of it occur the ruins of the infirmary chapel (S. Catherine), which like those at Canterbury, Ely, and Peterborough, was of early Romanesque date. Several of its nave pillars, circular, with cushion capitals, exist more or less perfect—some of them being imbedded in a modern building. We trust they will be uncovered in time, and any remains of the arches which may exist carefully preserved and repaired.

Received with thanks, the Rev. H. F. Ellacombe—W. G. Tozer—M. N.—G. W.

Received: W. W. King (too late for the present number)—The prospectus of the Surrey and Kent Archaeological Society.

THE
ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

No. CXXIII.—DECEMBER, 1857.

(NEW SERIES, NO. LXXXVII.)

SEQUENTLÆ INEDITÆ.—No. XV.

LXXVIII.—DE SANCTA URSULA ET XI. M. VV.

THE following antiphons, responsories, &c., are from a magnificent noted Breviary in the Musée Calvet at Avignon, of the fourteenth century. Mone has given several responsories on the same festival: (Tom. iii. 532): it will be seen that these are very superior to those.

AD VESPERAS. *Hymnus*.¹

Gaude, cœtus fidelium
Agens læta sollennia:
Cœlo de valle flentium
Grata mittis cœcœnia.

Thorus sacratus Virginum
Offertur Regi luminum,
Et caritate candidus,
Et sanguine purpureus.

Has præit Virgo Ursula,
Harum ductrix et primula:
Quas Mater Dei suscipit,
Sibi consortes reddidit.

Aula supernæ curiæ
Concurrit pleno gaudio:
Cives cœlestis Patriæ
Locat æterno solio.

Virgines Dei inclytæ
Mentes nostras erigite,
In lucem, ducem, terminum,
Nostrum Sponsum et Dominum.

Sponso Regi et Domino
Pure, caste, viventium,
Laus, honor, sine termino,
Virtus, decus, imperium. Amen.

Ad Magnificat. Antiph.

O admiranda novitas
Inauditiæ constantiæ!
Mundum vincit fragilitas,
Deus firmator gratiæ:
Tormenta ridet castitas
Amore pudicitæ:
Sic Via, Vita, Veritas
His stolam confert gloriæ.

AD MATUTIN. *Inuitat.*

Agnum Sponsum Virginum
Omnes adoremus:
Spem, decus humilium
Omnes collaudemus.

Hymnus.

Tu Christe, verum gaudium,
Dux, Lux, et decus Virginum:

¹ By a French poet of the 11th or 12th century.

Spes, sors, corona, præmium,¹
Sponsus et dator munerum :

Formam dedisti gratiæ
His, florem pudicitie :
Fructum perseverantiæ,
Amoremque constantiæ.

His pignorate gratiis
Fraudes carnis et seculi
In æternæ dulcedinis
Pugnâ vincunt inutili.²

Infirmi sexu fragili
Superbus hostis vincitur :
Mente fidâ, laudabili,
Dolus, terror, mors frangitur.

Tantas et tales eligis
Christe, sponas et famulas :
Quas doces, ducis, dirigis
Ad coronas perpetuas. Amen.

IN PRIMO NOCTURNO.

Ant. O pulchra generatio,
Sancta, casta, pura !
Caritas, devotio,
Virginalis cura !
Domine Dominus.

Ant. Agni rubent sanguine
Puellæ candidatæ :
Pace certant agmine,
Hoste trucidatæ.
Cæli enarrant.

Ant. Jesus Doctor, Rex, et Rector
Sacri hujus agminis,
Fit his ductor et protector
In campo certaminis.
Domini est terra.

Ad Lectt.

1. *Resp.* Chorus floris et odoris
Offerat encoenia,
Dum pudoris et amoris
Attendit connubia :
Vota cordis, voces oris
Præbeat Ecclesia.
* Præparetur jubilus,
Contempletur animus
Tanti festi gaudium.

V. Virgines Deo sacratæ
Electæ cum millibus,

Currunt Sponso præparatæ
Accensis luminibus.
* Præparetur.

2. *Resp.* Christus Jesus, amor, lex
puritatis
Dum descendit nostris a terminis,
Unam querit, et offertur satis
Margarita nostris ex mundanis.
* Ejus fulget, corona claritatis,
Harum sarta decora luminis.
V. Istas gignit stella roris
Et venustat laus candoris
Deitatis gratiâ.
* Ejus.

3. *Resp.* Agno hærent indefessæ ;
Gaudent se legem implessæ ;
Hæ per poenam carnis pressæ
Cum sic mori sit necesse
Habent promissum bravium
* Dum tenent Dei Filium.

V. Vident, stupent, admirantur,
Amant, ardent, salutantur,
Nec carent esurie
* Dum.

IN SECUNDO NOCTURNO.

Ant. Summe summi tu Patris Unice,
Colliga te sacro cum agmine
Quod sacraras in Matre Virgine.
Eructavit.

Ant. In amore tuæ dulcedinis,
De te, stirpe novæ propaginis,
Istis fructum diæ pinguedinis
Propinasti.
Deus noster.

Ant. Gaude, Sancta Mater Ecclesia,
Jerusâlem, agens sollennia :
Virginales choros ex gratiâ
Præparatos cernis in gloriâ.
Fundamenta.

Ad Lectt.

4. *Resp.* Angelorum acies
Ordinata, lætans :
Exi obviam puritati :
Tibi præstat munera candidata
Vita nostra subdita vanitati.
* Sacros flores, lilia tibi grata,
Quibus sertum implere divini-
tatis.

¹ Perhaps this may be the genuine reading of that verse in the hymn for the Common of Martyrs, which is certainly, in its present state, corrupt :

Sors, et corona, præmium.

² Clearly a corrupt reading.

³ This whole stanza is corrupt : *amor* must be a word of one syllable.

V. Libens ergo suscipe;
Hæc æterna exhibe
Dona veritati.

* Sacros.

5. *Resp.* Dantur in mundi devio
Grata lux, jubar inclytum:
Puro gratoque radio
Cœli decorat ambitum.

* O puellare bravium!
O singulare præmium!
Mente, carne purificum
Florem servando lubricum
Servant, tenent angelicum.

V. Quam felix Sancta Ursula,
Harum ductrix et primula!
* O puellare.

Antiph. 6. V. Mundum replens divino
semine

Cultor, sator, nostri confinii:
Format, firmat in puro germine
Flores, fructus immensi gaudii:
Normam dedit sacri consilii,
Nostræ carnistectus sub tegmine,
* Homo Deus natus ex Virgine.

V. Irroravit, sæcundavit
Rore cœlestis gratiæ
Centenavit, ampliavit
Sacro fructûs fœnore¹
* Homo.

IN TERTIO NOCTURNO.

Ant. Hostis, carnis, et sæculi,
Dira potestas vincitur:
In hæc pugna mirabili,
Cor per cor, mens erigitur:
In lucem, ducem, terminum,
Jesum, Coronam Virginum,
Dulcem Sponsum, et Dominum.
Cantate.

Ant. Collaudantes exaltemus
JESUM in hæc victoriâ:
Qui pro terrenis perituris,
Caducis nil valituris,
Æterna dedit præmia.
Dominus regnavit.

Ant. O quam dulcis et utilis
Et grata conversatio!

Dum fruitur exiliis
Æterna datur mansio.
Cantate.

Ad Lectt.

7. *Resp.* Genitrix Dei Domini,
Regina cœli curiæ
Te sequuntur tot millia,
Dum virtutis et gratiæ
Gratum odorem sentiunt:
* In te latentem sitiunt
Volant, amant, et cupiunt.

V. Chorus hic sacer Virginum
Fructum tuorum uberum,
* In te.

8. *Resp.* Christus undena millia,
Purum sacrum consortium,
Vocat in nocte mediâ:
O quam felix connubium!
O quam felices nuptiæ!
O quam immensum gaudium!
* Quam beatæ letitiæ
Quæ carnis carent carie!²
V. Felix est ætas tenera
Et puellarum gratia,
Ditata tantâ gloriâ!
* Quam. Gloria. * Quam.

AD LAUDES.

Ant. 1. Admiretur omnis ætas,
Omne gyrum sæculi,
Laudis excedentes metas;
Nemo expers gaudii.
Christus exhibendo lætas
Suas coronat athletas³
Dando finem brevii.
Dominus regnavit.

2. Rore cœli superfusæ,
Copia carismatum,
Excedunt metas naturæ:
Dum procedunt immaturæ
Ad opus tam arduum.
Jubilare.

3. Diligendo præparantur,
Patiendo conquadantur
Petræ sanctuarii:

¹ The book *fruitur*.

² A very common paronomasia in these sequences. So Adam of S. Victor;
Rosa carens carie: so, in a sequence in the Prague Missal on the Blessed Sacra-
ment: *Caro carens carie*.

³ The book, *Suas athletas coronat*.

Quibus altum et excelsum
Tendens sursum in inmensum
Surgit edificium
Dei sanctificium.

Deus Deus meus.

4. Benedictus qui elegit
In hoc choro et perfecit
Tantum opus gratiæ:
Dum per viam puritatis
Simul et asperitatis
Introduxit cum beatis
Has in thronum gloriæ.

Benedicite.

5. Quia, Virgo Ursula, præmium
Exaltata cum choris Virgineis:
Nobis opta sedula præmia
Desiderata sedibus æthereis:
Procul nostris terminis
Umbram pelle criminis.

Laudate.

Hymnus.

Æterna Sapientia
Infirma mundi eligit:
Christus undena millia
Format, firmat, et perficit.

De terrâ aicâ, sterili
Flores, fructus, mirabiles
Legit usu laudabili
Formâ, virtute habiles.

Fructus ipse Virgineus
Natus Mariâ Virgine.
Mundus, clarus, purpureus,
"Non ex" humano "semine,"

Mundas, claras, purpureas
Sibi conformes eligit:
Carne, votis æthereis
Sacras sponas efficit.

Fructus isti virginei,
Verbo, vita, sideri,
Utrumque purgent hominem
Deo reddent placabilem.

Ad Benedictus. Ant.

Radio quo decorantur
Fidei et gratiæ,
Speciali roborantur
Virtute constantiæ,
Spretis minis et promissis,
Blandimentis non admissis,
Voce, vota, corde toto
Hæreat Regi gloriæ,
Sponso pudicitæ.

LXXIX.

DE S. MARTINO.

The following Sequence, for S. Martin's Day, is from the same MS. Missal from which LXXV. and LXXVI. were copied. It is not a bad example of the narrative kind, which was so great a favourite in the churches of Central and Southern France.

Ad honorem Trinitatis,
Simplex simul Unitatis,
Recolamus omnes gratis
Martini præconia:
Assistentes¹ ejus laudi,
Jesu Christe, nos exaudi;
Et, subductos hostis fraudi,
Tuâ reple gratiâ.

Tres defunctos suscitavit,
Et ad vitam revocavit
Quando Christum invocavit
Trinitatis nomine.

Cum astaret sacramentis
Globus ignis præfulgentis
Visus est in offerentis
Capitis cacumine.

Huic videri Christus datur,
Quod de Christo suis fatur,
Et contentum se testatur
Ejus semipallio.

A latronum grege tentus,
Dum ferire fert cruentus,
Quidam alter est inventus
Percussus a gladio.

¹ The poet is imitating Adam of S. Victor:

Assistentes crucis laudi,
Consecrator crucis, audi.

Ad sepulcrum jam defuncti
Quem credebant sanctum cuncti,
Sciacitur vox inuncti

Cujus erat pretii.¹
Qui revelat [suum] statum,
Et se dixit non beatum,
Sed cum malis condemnatum
Causâ latrocinii.

Casu pium propinquante,
Turba sanctum perit ante ;
Sed per crucem Deo dante,
Nihil sibi nocuit.²

Ex adverso pronus cadit,
Et perversos mors invadit,
Et Martinus sic evadit,
Sicut Deo placuit.

Cujus gesta cum expono,
Meum os in cœlum³ pono,
Cum nec mente neque sono
Possit quis exprimere

Quot curavit hic languentes,
Quot erexit sęgras mentes :
Quas convertit ipse gentes
Longum est evolvere.

Nil in eum cepit mundus ;
Sic in Christo vixit mundus
Quod in nullo fit secundus
Sanctis in cœlicolis :
Virgo vitę puritate,
Martyr vero voluntate,
Confessorque dignitate,
Fertur par apostolis.

Laudis ergo tensâ chely,
In conspectu Dei cœli,
Sociato Michaeli,
Dicamus nunc singuli,—
O Martine, pater bone,
Tuâ deprecatione
Fac nos Dei visione
Frui fine sæculi !

LXXX.

DE SANCTA ELIZABETH DUCISSA.

From the same book.

Super omnes vitę mitis,
Ortu magna Sunamitis,
Deo ligna colligit :
Et junctura fit lignorum,
Dum Ducissa Thuringorum
Paupertatem eligit.

Prima postquam senuit,
Præcursorem genuit
Elizabeth fecunda :
Prolem edit geminam,
Masculam et feminam,
Elizabeth secunda.

Forma nuptiis et imago,
Viro servit hæc virago,
Tanquam Sara subdita :
Quo defuncto, de nuptarum
Fructu læta, viduarum
Transvolat ad merita.

Abyssus glorię
Abyssum invocat

Ad se miserię
Quę sese collocat
In loco fletium.

Luctus et gemitus
Est consolatio :
Paupertas specie
Felix possessio
Terrę Viventium.

Miris fulget vitę signis ;
Plus mirandis mors insignis ;
Et honore multo dignis
Ad multorum commoda.
Habet vitę vocem diam ;
Fugam hostis, prophetiam ;
Dulcem avis melodiam,
Et signa multimoda.

Mors ———⁴ in defunctis,
Et in sęgris claret cunctis
Ejus beneficium.

¹ So I read instead of *prærium*, and take the sense to be, "of what real value he was." The preceding line has, in the original, *suscitatur* ; and in the following *suum* is inserted for the sake of the verse.

² The book absurdly *non nocuit*.

³ *Cœnum* is probably the right reading : *I lay my mouth in the dust*.

⁴ The word is illegible in the MS.

Auro mundo corpus mundum,
Collocabatur secundum
Propitiatorium.

Sic talentum super aurum
Duplum legit sic thesaurum
Gloriæ divitias :

Sic oliva pietatis
Paradisi voluptatis
Fertur ad delicias :
Qua nos omnes, Jesu bone,
Tuâ dulci visione
Satiari facias !

THE ECCLESIOLOGY OF GRAVESEND.

(*A Communication.*)

SIA.—I need offer no apology to your readers for presenting them with an account of the ecclesiology of so important a town as Gravesend, where within the last few years four large, and in some respects, satisfactory churches have risen. Each of these four churches has a fairly developed chancel ; and although two have galleries, the two last erected are free from these abominations ; and in three out of the four Middle-Pointed has been selected as the style. As will be seen, I have taken Gravesend in its broad sense, as including Milton and Rosherville.

S. George.—This is the parish-church of Gravesend. It is a hideous brick structure of the date of 1731, with a western tower and spire, and a small semi-circular apse as a chancel. The interior is choked with high pews and galleries. The only thing noticeable in the church is, that it possesses curiously enough a stone altar.

S. James.—This is a cross church, by Mr. Daukes, comprising a nave with north porch, north and south transepts, with low massive central tower and chancel ; with an organ-chapel on the north, and a sacristy on the south side. The style is flowing Middle-Pointed. The roofs are all open, having arched principals springing from corbels ; the lantern under the tower has a flat boarded ceiling. The four arches supporting the tower have flat soffits, and are carried continuously down without imposts. The chancel, which is of ample dimensions, rises two steps from the nave, and the sanctuary rises one more. The east window is of three lights, with flowing tracery. A strip of arcade, with the usual writings, forms the reredos. There are two wrongly placed altar-chairs, and a wooden altar-rail. The chancel is seated longitudinally, but is occupied by laymen, while prayers are said from a desk in the nave on the south side of the chancel-arch, facing west ; on the opposite side is a low octagonal stone pulpit. Unfortunately there are galleries in the transepts, and at the west end of the nave. To afford access to these there are no fewer than three external staircase-turrets. The organ-chapel opens into the chancel and north transept by arches filled with tracery. The seats throughout are low and open. A plain octagonal font stands close to the south door of the nave. The gas-fittings here are of most unsatisfactory design. Externally the roofs are of good pitch. The tower, which rises one stage above the roof, has two two-light windows in each face, and is finished with flimsy battlements.

S. John R. C. Church.—This church, although beneath criticism in an architectural point of view, is interesting, as having been erected in the infancy of the revival for the laudable object of celebrating the offices of the Church of England with ritual correctness, and choral accompaniments. The experiment failed in Gravesend, and the building, which was only an unconsecrated proprietary chapel, has since been sold to the Roman Catholics. It is simply a broad auditorium, with galleries round three sides, and a small apse at the east, or rather, for it is not correctly orientated, south end. A bell turret crowns the west gable. The material is brick: the style Gothic, of about the date of 1820.

SS. Peter and Paul, Milton.—This, the parish church, is of early Middle-Pointed date. In plan it consists of a simple parallelogram of five bays, the two easternmost having formerly been screened off as a chancel, a west tower, and a south porch. In the year 1790 the high roof was taken down, and the present low-pitched one with wide eaves of about three feet projection, after the model of S. Paul's, Covent Garden, substituted. In 1819 the north and west galleries, and a most hideous altar-piece, were erected. A few years ago Mr. Carpenter effected some partial restorations here. The pews throughout were cleared away and replaced by open benches; the altar raised upon three steps; and a prayer-desk and lectern, facing respectively north and west, provided. Against the wall on the south side stands the pulpit. The font is also new. Three sedilia, and a piscina of good design, were at the same time restored and highly enriched with colour; indeed they present an almost absurd contrast to the remainder of the church, which still luxuriates in whitewash. Opposite to these is an aumbrie, now used as a credence. The service at this church is a curious medley of good and bad; the responses and congregational parts being given in the monotone while the priest's is read, the 'Amens' being accompanied on the organ. Anglican chants of a most unecclesiastical description find especial favour here.

Holy Trinity, Milton.—A short notice of this church has already appeared in a former number of the *Ecclesiologist*. [Vol. I., N. S., p. 187.] It comprises a very wide nave of five bays, north and south transepts, chancel with sacristy on the north side, and a tower of three stages, terminating in a pierced parapet and pinnacles attached to the south side of the nave at the west end. The style is a kind of Middle-Pointed. The roofs over the nave and transepts, with clumsy hammer-beams and huge pendants, are, if anything, Elizabethan; and, there being no arches at the crossing, the intersection presents a confused mass of carpentry. A chancel arch, of meagre continuous mouldings, opens into a tolerably large chancel, rising one step above the nave. This is seated longitudinally, but is occupied by laymen. The sanctuary rises two more steps, and is enclosed by a miserable altar-rail; an arcade across the east wall contains the Commandments, &c. The east window is of four cinq-foliated lights with three circles in the head. It has lately been filled with some wretched glass, having medallion groups on a grisaille ground; the crucifixion occupying the bottom of the southernmost light. Prayers are said from a desk in the

nave on the south side of the chancel arch, looking west ; on the opposite side is a stone pulpit. The seats are all low, but unfortunately have doors. The font stands close to the tower entrance. As at S. James, there are galleries in the transepts and at the west end ; that in the north transept contains the organ. Some tolerably good gas-fittings have lately been added. Externally the windows have huge splays ; the west window and door are placed under an arch. At the eaves miserable stone heads carry an iron gutter. Mr. Wilson of Bath was the architect.

Christchurch, Milton.—This church was one of the last designs of the late Mr. Carpenter, and indeed was unfinished at his decease. It has been completed by his successor, Mr. Slater. The style is flowing Middle-Pointed. We have here a nave of three bays, central tower, and chancel, with north and south aisles to the nave, continued past the tower and along two bays of the chancel, into which they open by two acutely Pointed arches of two chamfered orders. The nave arcades present arches likewise of two orders, resting on octagonal pillars, with moulded caps. The tower opens into the aisles by arches of three orders. The western arch of the lantern has a flat soffit, with the edges chamfered ; the chancel arch is similar. The chancel rises from the lantern by two steps, the sanctuary two more, and the altar stands on a footpace. There is a low stone screen at the chancel-arch, but no gates ; and the chancel is seated stall-wise, but (there being no choir) is used by the congregation, and so, being separated from the other parts of the church, forms a kind of ‘ reserved seats.’ A reading-desk unfortunately figures just without the chancel-arch on the south side, and opposite to it is the pulpit—of oak, and commendably low. The east window, the sill of which, by the way, is only just clear of the altar, is of five lights, with reticulated tracery. At the west end of the nave is the principal entrance ; over it are two adjacent couplets of lights, with quatrefoiled circles above, with a single trefoiled light at the end of each aisle, the eastern windows of these aisles being of two lights with a circle in the head. On the north of the north-chancel aisle is the sacristy, with organ chamber over, gabled at right angles to the church. There is a priest’s door into the south aisle of the chancel. On the south side of the sanctuary is a single sedile, but for all that we find two altar-chairs facing west ; these, we need hardly say, were put in contrary to the wishes of the architect, being the gift and workmanship of a neighbouring carpenter—a well-meant, but unfortunate, act of liberality. The font stands at the west end of the nave, to the north of the door. The seats are all low and open, with wide central passage paved with plain red tiles, as is also the chancel : the sanctuary pavement being richer. There is an altar-rail of oak. The gas-standards are simple and good. We now come to the worst feature in the church, namely, the roofs ; these, throughout, are underdrawn and plaistered, and being in no way relieved by stained glass, or colour of any sort, present a most painful glare of white. Externally the tower terminates in a saddle-back roof, transverse to the axis of the church, and hardly rising above the roofs of the nave and chancel, which are of equal height. The material is rag-stone,

with Caen stone dressings, the roofs being covered with tiles from Hurstpierpoint.

S. Mark, Rosherville.—This elaborate though faulty church, is from the designs of Messrs. H. and E. Rose. It presents a nave of five bays, without clerestory; north and south aisles, under separate gables; south porch; chancel, with a sacristy in the north side, and western tower and spire. The style is late First-Pointed. The nave piers are clustered with moulded caps, and support well-proportioned arches of two-chamfered orders; but by a most absurd vagary the chancel arch has a flat soffit, executed in plaster. The smallness of the chancel, it being in fact only the sanctuary, is the worst point in the church. The east window is of three trefoiled lights, with three quatrefoiled circles pierced in the head, which is solid. It is filled with poor glass, by Wailes, the centre light containing the Ascension. The arrangement of the east end under this window is curious. A reredos is formed of three deeply-recessed niches, with angels in the spandrels of the arches; on either side of this reredos is an arched recess, containing an arm-chair. The altar is correctly vested, and on it is a brass desk for the office books; but there are no candlesticks. The altar-rail is a light one of oak. The ritual arrangements are very faulty, prayers being said from a desk in the nave, and the choir banished to the west end near the organ. On the north side of the chancel arch is the pulpit—of stone, and needlessly high, the stairs of which block up the approach to the altar in a very awkward manner. All the windows are couplets of uncusped lancets, with quatrefoiled circles over. Those at the east end of the aisles are filled with very fair glass. A commencement has also been made in the windows on the north side. The organ, by Walker, stands under the tower arch. All the roofs are of good pitch, of oak, left plain and unvarnished. The seats are all open, with finials to the end standards. In the south aisle, however, one has been covered with red baize, and fitted up with cushions and carpet, and presents all the offensiveness of a family pew. Throughout the church a vast deal of money has been frittered away in senseless ornament, which would have been more than sufficient to have provided a fairly-proportioned chancel. Thus the porch, with its pedimented buttresses and elaborate pinnacles, is more fitted for a minster. The tower is too low, the ridge of the nave-roof cutting into the belfry window in a very uncomfortable way. The buttresses terminate at the springing of the spire in pinnacles, and from each broach rises a small column supporting an angel. There is a spire-light in each cardinal face. On the east gable of the nave is a double sance-bell cot, but without a bell. The material of the church is rag, with Caen stone dressings.

PROGRESS ON THE SOUTH COAST.

THE south coast of Sussex, between Brighton and Littlehampton, is one of the noticeable districts of ecclesiology; for there, among other churches not devoid of interest, we find bequeathed to us the rich stateliness of New Shoreham minster, the curious details of Old Shoreham church, the outlandish contour of Saxon Sompting, the groined choir of Broadwater, the First-Pointed regularity of Tarring, and the decayed magnificence of Arundel, while in our own time the foundations have been laid, and the walls have risen, of S. Nicholas College, Lancing. Nothing, we regret to say, has yet been done by the actual incumbent of New Shoreham towards carrying out Carpenter's noble scheme for rebuilding the nave; while the restoration, by the same architect of S. Nicholas, Old Shoreham, has already been noticed by us. We gave the print of the *magnum opus* at Lancing, as the most appropriate illustration of our memoir of its author. Of what was then in contemplation only, much has been already built, and much is in the process of assuming its form and amplitude. We beg our readers to look back at the lithograph, given in our 108th number (June, 1855). They will observe, that the middle court stands on a flight of steps, having the hall to the right, and a domestic looking building (the head master's house) to the left; while it is lined on each side with houses for the boys, and terminated by a more ornate range,—the library and principal schoolroom, the three sides of the court being surrounded by a cloister. Of this pile the head-master's house is built, and in use, (several boys already boarding there.) The boys' houses are up in block, and are nearly ready for use. While we were there the crypt of the hall was already constructed, and the superstructure soon to be commenced. Progress had also been made in the library range. Placed as it is most grandly upon a rising ground, overhanging the estuary of the Adur, and, at a short distance, the British Channel, S. Nicholas' College has every advantage of site, and it promises to discharge its obligations most completely. Of course, at present, and particularly as seen from the railway, it has the disadvantage of presenting in a completed form only the domestic, and therefore the plainest and sternest portions of its future whole, those portions in which the black flint is the most predominant, and the Caen stone the least so. But even the critic, who can be ignorant of the fact, must acknowledge its dignity; and he who appreciates that consideration, sees in the simple lofty forms of the building the assurance, that practical sense, not less than uncurbed taste for the picturesque, presided over the conception; and that while the beautiful never faded from Carpenter's eyes, he was incapable of sacrificing internal comfort to the seductive picturesqueness of a broken outline. Internally the dormitories are lofty and well arranged, and the system of the master's room connected with each, seems to us well to combine needful discipline with that avoidance of espionage which distinguishes a public school from a *Lycée*. The apartments in the head-

master's house are dignified, yet plain, and the principal staircase well contrived. The only point indeed which we could find to criticise, was that in the crypt of the hall, (hereafter to be used as the public breakfast-room,) wooden, and not iron pillars were used. The altitude of the boys' house, four-storied on the lower, and three on the upper level of the slope on which it stands, besides the dormered attic, is very telling. We need hardly repeat, that Mr. Slater is carrying out the work in accordance with Carpenter's plans.

About two miles to the westward of Lancing, stands the little village of Sompting, noticeable for its undoubtedly Saxon church, with four-gabled steeple, a relic, solitary, destitute of history, and till lately undeciphered, of that long and vigorous civilization of our own "*Basileis*," of which the monumental knowledge is so faint and flickering, compared with what we possess of the secular and religious constructions of Sennacherib or Rameses. It was well that this building fell into hands so tender and respectful as those of Carpenter to restore. The work was one in which evidently the prescribed standard of ritualism was very restricted, and we shall not greatly insist upon this feature in the work. To the most reverential mind Sompting church must always present itself in an architectural more than any other aspect, while for our present ritual, much of it was necessarily unsuited, notably the south transept on a level much lower than the rest of the church. All that could be done there has been carried out in seating it with benches facing northwards. The adaptation of the Norman groined chapel attached to the east side of this transept, as the baptistery, was a felicitous expedient ritually as well as architecturally, considering that the principal entrance to the church is through the transept. There is a low screen, although the prayer desk stands just without it, and the chancel is not reserved for the clerici. The stately proportions of the north transept, with its two groined chapels forming an east aisle are now very conspicuous, while the Saxon jamb in its west wall, and the walled-up Saxon doorway in the north wall of the nave, are both conspicuously exposed to view. Within the sanctuary several recesses have been opened out, of much interest. In the north wall is found (what we conclude is) a very early Easter sepulchre, oblong, and low down, opposite it in the south wall, an early piscina with a pointed head, straight-sided. In the east wall to the north, and low down, is a quadrangular recess with a semicircular pediment of very early date, while to the south, also low down, is a segmental-headed recess of apparently Late-Pointed, and two segmental-headed recesses over the altar also apparently late. These must have been for relics. What the use of the two others may have been we are not so certain, and with such simple workmanship as they all display, we decline after a somewhat too superficial visit to dogmatise on their date. If any of them are Saxon, then the east end cannot have been apsidal. Before we leave Sompting we must notice the rich early archway opening into the tower which stands westernly, and the piers of an adjacent chapel to the north of the nave. Professor Willis is much wanted in this little church to untie its knots. Much wanted is also an architectural historian who shall make the study of Saxon his exclusive pursuit, unbiased

either by the prejudices of the last century which concluded, in ignorance of all documents, that every round arch belonged to that date, or by that recoil of our own day, which fixes "the year 1" of English ecclesiology at the Conquest.

Continuing our journey still farther to the westward we reach the large and interesting church of *S. Mary, Broadwater*, built as if in anticipation of the increase of population which would accrue in centuries to the parish, by the erection therein of that flourishing town, Worthing, which has by this time run inland as far as Broadwater itself. The nave of five bays with aisles, the central lantern with its rich transitional arches,—Pointed, but with mouldings after mouldings of quaint Romanesque, and the long First-Pointed transepts, are all of them in that condition which was the normal aspect of country churches before our Society came into existence. In the long First-Pointed choir, noticeable for its groined roof, the hand of the restorer is visible working, unhappily, "not wisely but too" gaudily. There was a church of far more than usual value to be restored, funds were clearly not stinted, and the spirit evinced was good. Accordingly the local builder of Worthing was the magnus Apollo employed. We spare his name, for no doubt he did his best. Those who were reckless enough to commit such a work to such hands are the persons really to blame for the miscarriage. The low wooden screen with returned stalls, and benches stall-wise along the north and south walls, of Third-Pointed date, are happily intact, and form, together with the similar arrangement at the neighbouring church of Tarring, an instructive precedent for the frequent adoption of low screens in modern ecclesiology. The flooring of the chancel of encaustic tiles is indifferent and much disturbed by the monumental slabs which are retained. The interesting string-course has also been cut through for modern monuments. But it is in the sanctuary that bad taste reigns most pre-eminent. North and south there the walls are covered with a kind of attenuated arcading of most incorrect detail and unsatisfactory design, comprising narrow openings and long thin banded shafts, the recesses being lined at the back with flimsy tiles, and awkward sedilia provided on either side by throwing back the recess and filling the opening with wooden seats. The altar is of open wood-work, and the heavy reredos projects, being in the central panel illuminated with a large gold cross—a redeeming feature. The entire effect of these *purpurei panni* is equally opposed to correct architecture and to the keeping of the remaining church. But the manner in which the east window has been handled is, if possible, more deplorable. The east window had been of the later days of Pointed. In order, however, to imitate First-Pointed, this space of that window has, all of it, been filled with wrought stone, and a triplet of most inharmonious proportions cut through, which is on the outside further diversified with two little recessed blank trefoils over the heads of the side lights. This deplorable caricature of Pointed is filled with painted glass of a recent date by Mr. Willement, of a feeble landscape style, neither attempting an archæological uniformity with the assumed date of the window, nor yet exhibiting satisfactory proofs of art progress. Upon the way in which the chancel is furnished up externally we need not dilate. We pass on to *S. Andrew, West Tarring*.

This church is noticeable for the unchanged First-Pointed character of the nave—the bays scrupulously regular, with a lancet apiece, and clerestory to correspond. In fact, we believe that it has sat as model for half the new churches of twelve years back, when First-Pointed was in fashion; and we are not ashamed to own that, all mediæval as it may be, it is chargeable, like its imitations, with much primness, and it may be some poverty of conception. It has also been lately entirely restored, under the superintendence, in this case, of a professional architect, Mr. Peacock. This gentleman has avoided the gross mistakes of Broadwater, but yet we cannot say that the entire work satisfies us, when we compare it with other restorations of other architects. Facing and matching the north porch, which curiously stands in the middle of its side, the vestry has been built, jutting out of the south aisle. We shall not delay to point out the impropriety and inconvenience of this arrangement. The seats are uniform, but some have doors, and in the western half of them the alley expands, in order to hold a central block of inferior sittings. The western tower-arch is screened for the organ. Of the reading-desk, and the pseudo-First-Pointed wooden pulpit, adorned in its panels with S. Andrew's crosses in vesicas, we need not speak at length. The low screen and choir arrangements still exist as at Broadwater; and here the screen bristles with spikes, probably contemporaneous; and proving that there never was upper tracery. One of these spikes is utilised to carry an announcement that the shortcomings in the restoration of the chancel are due, not to the incumbent, but to the Ecclesiastical Commissioners. This has, we imagine, special reference to the still plastered roof, contrasting unfavourably with the restored one of the nave. The sanctuary now rises on five steep steps—an arrangement clearly contrary to the original plan, from the position of the piscina, which is now almost on the sanctuary floor. Accordingly, the space between the altar and the Third-Pointed east window is unduly diminished. The reredos is of carved oak, and bears in its central panel the double triangle. Why this symbol should have been adopted instead of the normal altar-cross, which, as it will be seen, more than one neighbouring church possesses, we are at a loss to understand. The oaken rails, of Elizabethan date, are solid, and not unsightly. The paving is of red and black tiles. Some painted glass—not of much merit however—fills the east window of the south aisle. There are some curious square stone blocks under the responds of the chancel-arch, of the height of the screen. Our not very intelligent guide assured us these were always so. If this is correct, they are a curious feature. If they are due to the restorer, we do not advise their imitation. We are sorry to have been obliged to speak somewhat disparagingly of a restoration, the fruit of much liberality, and carried on by an incumbent of literary and theological reputation; but we should stultify our own credit if we were to assert that it reaches the level demanded by the architectural and ecclesiological perception of the day.

We have already noticed, from drawings, Mr. Teulon's sumptuous reconstruction of *S. Peter's, Angmering*. The *coup-d'œil* of the building, with its abundance of painted glass, its stalled chancel and polychromatised sanctuary, its mosaic pulpit and metal parclose to the

south chancel aisle, is very striking; but there are features about this church which might be ameliorated. No one can view the gallery in the north aisle without regret, nor justify the appropriation of the chancel-aisle as a family pew, with the seat actually running along its east wall. The foliated capitals of the pillars in the arcade (executed by Mr. Forsyth) are too large for the circular shafts beneath. The prayer-deck, of oak, at the north-east angle of the nave, faces west for the lessons and south for the prayers; the two portions being divided by a shaft bearing a figure of an angel. We cannot think there is any precedent for the detail of this shaft. The pulpit opposite, of alabaster, and decorated with glass mosaic, which was executed by Mr. Forsyth from Mr. Teulon's designs, deserves much praise. It is low, and circular in general form, rising from its base upon a species of inverted cone. We wish that the ribs upon this cone were not cut off with vertical surfaces, of which the trefoils embossed upon them fail to save the abruptness. But we repeat that the restoration is altogether one which deserves notice and praise. The painted glass is by various artists, chiefly Mr. Gibbs. We should have observed that the plan of the church is composed of a nave and aisles under separate gables, and a south aisle to the chancel. The tower, the only portion of the old building preserved, bears date early in the sixteenth century. The new work is in Middle-Pointed. A roomy and picturesque lich-gate gives access to the churchyard to the east, near Mr. Teulon's new schools. These, and the entire restoration of the church, are the munificent offering of the Seigneur.

The adjacent little church of *Patching*, is one of those small early buildings which are so frequent in Surrey and Sussex, and so infrequent in the otherwise closely affined county of Kent, comprising a nave, chancel and tower to the north of the nave, standing eastward, the whole altered in parts in the third period, but retaining an eastern couplet. The Third-Pointed chancel-screen was restored in 1838, and therefore gave the last link which brought the tradition of screens down to our own revival. A reredos has lately been erected, in which we were glad to see a stone altar-cross standing out in relief.

We wish that we could have a more cheering report to give of the internal condition of the magnificent collegiate church of *Arundel*. At least the structure of the choir and chapels has been made good, and the windows all glazed; but the squalor and desolation of the interior is still very sad: and although of course it could not be expected that the Duke of Norfolk, whose seigniorial rights over the eastern portion we are not lawyers enough to define, should contribute to bringing it into a condition suited for Anglican worship; yet we trust that the claims of his ancestors' tombs will not be overlooked. As it is, the building shows on every side traces of that incredible barbarism of the eighteenth century, when the wooden groining was sawn asunder, to crunch everything beneath. The once rich stalls both of the choir itself and of the lady chapel are a hideous collection of *debris*; and the series of high tombs of the Fitzalan Earls calls for the most extensive yet delicate repair. In the meanwhile the ecclesiologist can study the spectacle of a church in England which has retained *in situ* four stone altars, three

of them still bearing their mensæ, the reredos of the high altar still standing, and a contemporaneous grill filling up the entire chancel-arch. This feature preserves the memory of the ancient distribution of the church, the choir and lady chapel for the college, the nave for the parish. The actual position of the parochial altar in the south transept is not, as might have been supposed, a churchwarden's barbarism, but a mediæval tradition. It is needless for us to say that we contend, *totis viribus*, that when the college was dissolved, the parochus ought to have obtained the use of choir and of high altar. As it is, some recent polychrome and decent fittings attest that the eccentrically placed altar is not neglected. But the other misarrangements stand unconcealed. Not only is the eastern portion of the nave aisles choked up by galleries, but a rostrum of more than usual absurdity still rises in the middle, composed of a pulpit, with a sort of open arch under it, flanked by matching tubs for the reader and the clerk. To complete the affair, the old constructional stone pulpit remains a few feet distant, now neatly cushioned up as a private box—we cannot give it any other name—for a single individual. Some interesting mural paintings have been found in the nave (one of them partially concealed by a gallery). These have been, unfortunately we think, touched up. The most curious is a symbolical figure of our Blessed Lord, surrounded by a circle of the works of mercy. The Third-Pointed domestic buildings of the college have been put into repair, and are now used as a Roman Catholic chapel and the priest's residence.

A few miles farther on brings us to *Chichester*. The *magnum opus* of restoring the choir (a work peculiarly difficult from the size and position of the solid rood-loft on one side, and the modern galleries on the other), has not yet been taken in hand; but numerous ameliorations testify the watchful care of our Vice-President, its venerable Dean. The fine south transept window is now completely renovated, and the north transept, with its curious eastern limb, supposed by Mr. P. Freeman to have been the original chapter-house, has by the removal of the incongruous fittings of the old subdeanery church, come out in all its beauty. A neat moveable pulpit by Mr. Slater testifies to the revival of the good custom (only disused a few years here) of nave preaching. The restoration of the Purbeck shafts throughout the cathedral has already sensibly improved the general appearance; and the collection of painted glass is making sensible progress. We were just too soon to see the window put up in the north nave aisle, by Mr. Clayton, but we observed for the first time the window in that aisle by Mr. O'Connor, and that by Messrs. Ward and Nixon, designed by Mr. Digby Wyatt, in which (unfortunately) the subject—the Last Supper—extends across all the three bays. We are not, we must confess, at all reconciled by this experiment to this system of glass painting. A window in the south nave aisle, by Mr. Hardman, in the early style, is very harmonious in colour.

With the cathedral of the diocese we conclude these notes.

DESTRUCTIVE RESTORATION ON THE CONTINENT.

To the Editor of the Ecclesiologist.

DEAR MR. EDITOR,—It is so much the fashion at the present day to rate every thing that is done abroad at so much more than its real value, that I think you will allow me a small space in the *Ecclesiologist* to enter my protest against the way in which the so-called restoration of ancient monuments is now being carried out in many parts of Europe.

Each year I see fresh evidence, as I believe, of the fact that modern restorations are ruining some of the very noblest works in Christendom; and I think it is not difficult to perceive that the public taste in the nineteenth century is more likely to be captivated by the smart new effect of foreign restorations, than by any more careful and conservative system such as has generally obtained in England. It is to the French, more than to any other people, that we must turn if we wish to give examples of wholesale destruction, effected under pretence of restoration; and it is to France, more than to any other country, that people in England are fond of appealing. Feeling, as I do, the intense sacredness of an ancient monument, I do not hesitate to declare my firm belief that there can be no calamity for art in this country more grievous than any attempt to emulate the French mode in this matter. Doubtless your readers know very well what it is; how building after building is sentenced to be recased because some of the stones are decayed; how west fronts of cathedrals seem to be always bristling with scaffolding; and how, when scaffolding and workmen are gone, there remains—not the glorious old work grim with ages, weather-beaten, and here and there damaged or broken,—but a clean, smart copy of the old work, with all kinds of minor improvements, which just destroy nine-tenths of the whole interest attaching to it: sometimes, even, the copying only gets to the extent of introducing large blocks of unwrought stone in place of old carving, to be carved some day when money is more abundant, and the old types are quite forgotten!

The west front of Rheims cathedral has been lately almost entirely renewed and cleaned; still worse, Government restorers have been at the west front at Laon; and worse than either, I believe the porches of Chartres are to be restored. Can any one who has ever had the privilege of seeing them hear of it without dread? They are almost, if not quite, the most precious relics of Northern art still left to us; and who is to measure the damage which may be done to them by rash and wholesale cleaning and repairing after the French fashion? Much better were it to let them go on for the rest of time, as now, propped here and there with a heavy timber shore, than to let irreverent hands scrape off every weather stain, repair every damaged feature, and leave the whole as clean and new looking as it was when first built. Surely in such cases as these, when the work in hand is almost entirely sculpture, there can be no difficulty about drawing the line between what is

lawful and what is unlawful. It is only possible to "restore" sculpture on the principle that it has no art, no inherent individuality of character, and that what one man has conceived may always be equally well completed by another. Yet few of us would argue in this way of a painting. Does any fortunate possessor of any of the handiwork of the Blessed Angelico think of having missing features repaired by any Royal Academician, so that the whole may look neat, perfect, and (probably) insipid? Or is there any one who will gravely propose that in such a case as that of the seriously damaged frescoes by Giotto and others in the Campo Santo at Pisa, it would not be better ten thousand times to leave the bare brickwork here and there where the fresco has fallen away, rather than attempt anything so absurd as a restoration of their work?

It can only be proposed to do so in the case of sculpture by reason of an entire disbelief in the connection of art with the work to be restored. The fact is, that we architects are in great danger of endorsing the popular idea that we are "professional men," and not artists, when we consent to deal wholesale with the work of real artists, as if it were so much rubbish, which could all be set right by a carefully worded specification.

I suppose a modern picture cleaner would undertake the restoration of the frescoes at Pisa, and architects, it seems, will consent, as at Rheims and elsewhere, to "revive" and re-polish old sculpture!

But to turn from France to England. I am credibly informed, by one not likely to speak hastily, that the French mode of restoration is in full force at Lincoln at the present moment; where mouldings, foliage, and sculpture of every kind, are all being carefully dressed over to the destruction of very much of their beauty, and to no advantage whatever in any one respect. I trust it may not be so: but I cannot hear such a report without at least warning you of it, and begging you to make some inquiries into its truth, and to use your influence, if it be true, to prevent any further progress to so disastrous a work. If the sculptures of Lincoln are scraped, cleaned and pared down, we suffer an irreparable loss, and may be sure that others will follow the example, though perhaps only in ignorance, at Wells, Exeter, and all our other churches, rich in sculpture. I well remember the "restoration" of an effigy at Wells. Its history was instructive; it was taken down to be restored and cramped and cemented together; the operation was complete, and it was being hoisted up again into its niche, when the tackle gave way and it fell. A few minutes later I came to the cathedral, and found the restoring sculptor congratulating himself that, though the statue was seriously broken in the fall, *all the fractures were new!* The new nose, and hand, and other little additions, still stuck to the broken carcase, and the accident was evidently thought to afford gratifying evidence of the admirable character of the restorative plaster, balsam, or cement. I heartily hoped never to see any more such restorations at Wells, and came away believing less than ever in such a treatment of works of art.

The distinction between architectural sculpture and mere architecture is too obvious to need that I should say a word to prove that the

repair of a falling wall, or of a decayed piece of window tracery is in no way whatever to be classed with the restoration of sculpture.

But still there are two ways of dealing with architectural relics, and I grieve to say that this year (as often before) I have been witness to the most reckless carelessness in the treatment of some of the most interesting architectural remains on the Continent. A few weeks since I found the Government repairers hard at work at the cathedral of 'Torcello. You know the church and all its interest, and I need hardly say, therefore, how peculiarly it was a case for jealous conservatism. I found them knocking down large portions of the great mosaic in the apse, throwing down and working immense logs of timber on the noble marble pavements to their great damage, and rough-casting the entire exterior. From the way in which the work was being done, I anticipate the worst for the seats and throne in the apse, and for the ambon and screen of the choir.

In Venice, an old palace between the badly restored Ca d'Oro and the Palazzo Segredo on the grand canal (which last I take to be one of the very best pieces of domestic architecture extant) has been restored and picked out with white and light green, and plastered and painted till almost its entire beauty has been destroyed. I trust no restorer may cross the canal to the Fondaco dei Turchi; and yet three years ago this old palace was, much like it, a half ruin, but untouched and interesting to the very highest degree. The owner of the Palazzo Segredo will, I dare say, follow the example of its neighbour and ruin its effect with plaster, paint, and whitewash—favourite remedies even in Venice.

In Santa Maria Novella, at Florence, Giotto's Rood had been thrown down upon the floor with an utter disregard of its value and to the great risk of its damage.

The Casa dei Mercanti, at Bologna, has been restored, the brick-work painted deep red, and finished in such a style that it is difficult to believe that one ancient stone or brick remains of what was, I believe, a very interesting building.

San Francesco in the same city has been modernized throughout its interior by some modern gothic monster in an indescribably abominable manner. So, too, the church of the Eremitani, at Padua, has had the effect of its almost unmatched area entirely ruined by a pretended restoration which has dealt lavishly in sky blue and white.

I might prolong the catalogue with ease, and, which is worse, I am hardly able to point to a church in which anything is being done towards proper, temperate, and judicious restoration, in the course of a journey which took me to a host of churches in Tuscany, the Papal States, and Lombardy; and when in coming home I paused to refresh my eyes with the sight of that most noble (and I think not sufficiently appreciated) cathedral of Notre Dame, at Paris, I was more than disgusted to find how shamefully its interior has been treated. The groining cells *papered* with blue paper diapered with gilt bees: the walls from one end to the other, also *papered* with gaudy imitations of mediæval stencilling, and the whole of the clerestory windows *pasted over* with coloured cartoons on thin paper, by way of imitation of

stained glass! Happily, long strips of refractory paper hang here and there, flapping about from vault and window and wall, and, sooner or later, the whole must be cleaned off; but it is wretched work when architects consent to be the instruments of dealing in such an irreverent spirit with the treasures committed to their charge.

One of the objects proposed to themselves by the originators of the Mediæval Society, a prospectus of whose rules I enclose, (to which I beg to call the attention of your readers,) is the promoting a more strictly conservative feeling about old remains than now exists; and the rule No. VI. :—"The committee to have power to protest, in the name of the society, against any attempt to destroy old works of art, either wantonly or under *pretence of restoration*; and to forward such protests to the proper quarters or publish them," seems to me to be one which might well be engrafted on the rules of the Ecclesiological and other existing Architectural Societies.

I must ask your pardon for writing at such length; but I do so confidently, because I am convinced more and more every day that we do not regard our old buildings quite as we ought; and that, above all things, it is most necessary that we should avoid religiously any imitation of the general mode of procedure abroad, and more especially in France. It is true we have not a tithe of the riches which she possesses in the way of ancient sculpture; but this should make us the more careful, as every relic becomes by reason of its very rarity infinitely more precious.

Believe me to remain,

Yours very faithfully,

GEORGE EDMUND STREET.

33, Montague Place, Nov. 20, 1857.

LLANDAFF CATHEDRAL.

To the Editor of the Ecclesiologist.

November 4, 1857.

SIR,—A tour in Aquitaine, and a combination of other circumstances, prevented my seeing the August Number of the *Ecclesiologist* till a few days back. I find in it a letter in answer to my criticism on the restoration of Llandaff Cathedral, which requires a few remarks.

1st. If I am wrong in supposing that the present nave roof will not meet the ancient gable of the west front, I am very glad to hear it. I can only say, that I distinctly remember mentioning to one of the architects my belief that it would not; upon which, instead of correcting my error of fact, he mentioned one or two ways of escaping from the bad effect. I think then that this error is a very excusable one.

2nd. I have often spoken to the architects about the sham gable of the Lady Chapel; but I do not remember to have ever before heard that a high roof was designed, but given up on the discovery of an

east window in the presbytery. I had always believed that the gable was put up out of some theory about the necessity of a high gable over a Pointed window. I knew very well that some remains of windows were found on the north side, but I was quite unconscious of any having been found at the east end. Your correspondents do not state the nature and date of the remains. If they were of the date of the original Norman of the presbytery, they prove nothing, because the geometrical architect of the presbytery would have blocked the Norman east window without scruple. If they were of the date of the Decorated remodelling of the presbytery, they prove not much more, because the Decorated architects would have had hardly more scruples about lowering the roof of the Lady Chapel, if it suited their purpose. And my conservatism is not so rigid as to hold that, in such a case, the roof should not be raised again, especially when so much is necessarily new. It is only in the not probable case of the remains being of the intermediate date of the Lady Chapel itself, that they would show that the Lady Chapel was meant to have a low roof. And even then I might cite such an instance as the west window at Irthlingborough, invisible without, but no small internal ornament.

Anyhow, when the high roof was given up, the gable should have come down at once. It might not be "intended as a sham;" but it has practically been one for eight or nine years past. But I am still only for pulling it down as a *δευτερος πλοῦς*. I still say, build up the high roof.

3rd. What I said about a vault in the presbytery, was little more than a mere *obiter dictum*; but I can see no reason why there should not have been a wooden vault, like Winchester, S. Albans, or Warmingington. And, if not a vault, clearly one of the local ceilings, which really are barrel-vaults in wood.

4th. The question about the reredos is a matter of taste, in which, however, I believe that every one of the numerous persons—some technical antiquaries, some not—whom I have lionized over Llandaff Cathedral, agrees with me. The new reredos does look very like some of the tombs at Westminster, and I thought I had heard was imitated from one of them. It is quite unlike any ancient reredos I ever saw.

5th. I am by no means alone in complaining, under the circumstances, of the "needless magnificence" of the pulpit. As to the sedilia, I did not so much object to their elaborateness, as to doing them at all at present, while more important things have to be postponed.

6th. I know nothing of the "type" of seats referred to by your correspondents in (I suppose) a modern church in London. I only know that the Llandaff seats are unlike any old ones I ever saw, and are singularly inconvenient. N.B. I should have had no permanent seats at all; some temporary benches for the present, and the delightful freedom of chairs as soon as the whole work is finished.

7th. The sneer in the last paragraph proves nothing. If the architects, (who had nothing to do with them,) or anybody else can defend the extraordinary arrangements of the reopening, let them.

Why a fair criticism of some points in a work whose general character was spoken of in high terms, should have a "prejudicial effect" upon it, I cannot understand. I am sure I admire the restoration, as a whole, very much, and shall be delighted to see it completed. But I cannot close my eyes to some material drawbacks there, as well as everywhere else: S. Ouens itself contains portions which might have been better.

I am, Sir, your obedient servant,

YOUR CORRESPONDENT.

UPSALA.

GAMLA (old) Upsala church, popularly said to be the oldest building in Sweden, stands in a plain, deserted by all but one house, and in close proximity to the three great tumuli traditionally known as the tombs of Thor, Odin, and Freya. It is a very small building, but consists of a square west tower, large in proportion, then a parallelogram equal to a square and a half, serving for nave and chancel, and then a semicircular apse; west of the tower is a large porch, and not far off is a detached belfry with a saddle-back roof.

Undoubtedly the oldest part is the tower; it rises not much higher than the nave, and terminates in an east and west saddle-back. On the east and also the west is a rude, round-headed doorway: on the north and south it must have been open to the air, there being on each side two tall, narrow arches, round-headed, formed with regular voussoirs, but no impost: they are now blocked. The only lights above are narrow loop-holes: there is no original staircase. I was unable to discover any definite indication of date, but it is clearly earlier than the period of Pointed architecture, and very probably may have been built by the first Bishop of Upsala, an Englishman named Everinus, who went over to Sweden in A.D. 1026. The porch is still called the *armahouse* or *weapon-house*, because people deposited their weapons there before entering the church: the doors have massive Gothic locks and ponderous keys, and there is here a fine well-panelled chest, dating early in the fifteenth century, and in perfect preservation.

The nave, of three bays, is lofty in proportion, with simple Pointed vaulting. On the south side are three large, rude, round-headed lancet windows, and on the north but one: there is little here to fix a date. The apse is being re-built, or, possibly, built. Loose in the nave stand three large wooden images, one the Madonna and Child, and another (a king trampling on a crouching man) which may represent S. Eric, who firmly planted Christianity in Sweden, and trampled paganism under foot; the three, dating from the fifteenth century, are gilt and coloured, and in fine preservation. There is also a mutilated wooden effigy torn from a rood, earlier than the others, but colourless, having perhaps been placed outside and exposed to the weather: it is shown as the statue of Thor, and even mentioned as such in Murray's Hand-

book. Before another edition of that work is issued, the publisher would do well to apply to some competent ecclesiologist for information ; for at present its display of ignorance and indifference to ecclesiology is something remarkable, especially when contrasted with the other handbooks, particularly those for Portugal and Spain.

The present cathedral of Upsala stands near the edge of the dull, sleepy, modern town, distant three English miles from Old Upsala. Bishop Falcke, transferring the seat of the Bishopric to this place in 1273, quickly turned his thoughts to the erection of a new cathedral, and sent to Paris for a worthy architect, when one Estienne de Bonneuil came over, with ten master masons and as many apprentices ; and about the year 1287 the present cathedral was commenced, and was steadily carried out on the same plan, in the style of the Geometric period. An architect accustomed to stone-masonry must have been disconcerted on finding that he had to build the new cathedral in brick ; but there was no alternative, for no stone is obtainable in this district except granite, which is employed only in facing the west end, the ends of the transepts, and for base-mouldings and string-courses. And although it is a noble and well-proportioned building, remaining unaltered in its general features, yet one cannot help being struck with the thought of how much more noble and beautiful it might have been if erected in a stone-district.

The plan is cruciform, with twin west towers, aisles to the nave and choir, the latter ending in a three-sided apse, with the aisle continued round it ; a row of chapels flank the choir-aisles, and at the east end is a chapel of the same plan as the choir itself, and on either side of it, but detached, is a small polygonal chapel.

The exterior has been much disfigured by capping the nave with a staring white cornice, and by surmounting the towers (which are rather low) with a pair of " temples of the winds : " putlog-holes remain throughout, looking more than usually untidy in a brick building.

The west doorway (of granite) appears to have been partly restored in the sixteenth century ; it is double, and deeply recessed, but the same mouldings are repeated, large and small alternately. In the pediment above are sculptured the Flagellation and Annunciation, in low relief.

The nave consists of six bays and a western compartment or Galilee, now blocked by a huge organ—the choir of three bays and one smaller united by the three-sided apse ; the piers are large and flat, with merely a semicircular shaft on the east and west faces, and the arches are stilted : most of the nave-piers have been clumsily re-faced. Instead of a triforium, there is in each bay a circular opening to the aisle roof. The clerestory consists of large, wide lancets, destitute of tracery ; the whole simply vaulted from shafts carried up from the ground.

The aisles are lofty and vaulted ; the windows, now cleared of tracery, not large, but stilted :—it will be observed that stilted arches are the prevalent form. The arches between the aisles and chapels are of the same form, and the three bowtells, which serve for mouldings, are continuous. All their windows preserve their tracery, which is of good Geometric design ; but being in terra-cotta, has a half-starved look.

Instead of elegant flying buttresses to support the nave and choir, they are now out into a very hideous concave curve. The four arches at the crossing are like the rest, but being large and massive, receive an additional sub-arch.

The north transept door is much like that at the west end, with a central statue of (?) S. Eric : above is an enormous rose window, with good tracery in stone. The south transept doorway is later, and in quite a different style, resembling those so common in France, where jambs and arch are covered with rows of canopied niches, superseding moulding : it is wrought in granite, very beautifully for such a material. The central statue bears the name S. Lawrence, martyr, but unmarked by his symbol. The statues in the jambs are a queen, a bishop, S. Barbara, and another : on the lintel are bas-reliefs of the history of the creation of the world. Over the door is a huge window, occupying almost the whole remaining face of the transept, but now gutted of tracery ; large, panelled, angle-buttresses, like turrets, flank the south face. An apparently original vaulted gallery occupies half of each transept, in the same position as that at Winchester.

Beyond slabs in the pavement, there are few monuments, and none good, except one (and that of late date) in the east chapel. A few effigies in relief have been cut up and laid here and there, and some early legends remain.

Much money has been expended on exterior repairs, displaying zeal without knowledge. The interior is, according to custom, elaborately whitewashed, and the capitals painted a dark slate grey. The nave and aisles are fitted up with pews, leaving, however, nearly half the space vacant. As usual in Sweden and Norway, the women sit on the north side, while the men form a very small minority on the south. There is a heavy, elaborate altar-piece, dating from the beginning of the eighteenth century, but bearing a crucifix and images.

In the sacristy, a small apartment adjoining the north transept on the east, are some articles of plate of the sixteenth and seventeenth centuries, more valuable for weight than workmanship ; but one beautiful exception is a small, copper-enamelled chasse, ark-shaped, dating from the middle of the twelfth century. Under a round-headed arcade are a Majesty, a Crucifixion, and saints without emblems ; one end opening like a door, bears S. Peter with the keys—his head, and that of the saints at the other end, are incised, while the rest are in high relief, and riveted on. The dresses are dark blue, with a very little light blue and green ; but no other colour, except some dark red in a diaper. It is in admirable preservation, having been converted into a money-box by the simple expedient of cutting a slit in the roof.

The very valuable collection of vestments remain to be seen in an upper chamber west of the north transept. A cope is still called "*chor kap*," and a chasuble a "*Mess-hake*." There are five or six beautiful mediæval copes and as many chasubles, besides bordures and orphreys, dating in the fourteenth and the fifteenth centuries, and many others later. The finest of all is a red cope, made, so far as I can judge, about the end of the thirteenth century ; it is magnificently embroidered all over in large circular compartments in gold, each containing a saint

with his name and emblem ; in the centre are our LORD and the blessed Virgin, with angels flying around. Besides the Apostles, there are SS. Lawrence, John Baptist, Urban, Stephen, Blaise, and Leo, and Isaias and Solomon ; while S. Martin is balanced by S. George, both on horseback.

Another is a rather dark blue, diapered with gold foliage and birds, and dating probably about the end of the fifteenth century. One chasuble, early in the sixteenth century, evidently made for an altar of the blessed Virgin, reminded me of the recently ventilated question as to the appropriate colours for her costume ; for she, being represented in a variety of tableaux, (such as where the donor and wife are being presented, where she releases souls from purgatory, &c.,) appears in robes of red and blue, red and white, gold and blue, and red, white, and blue. Another, dated 1658, bears on it an earlier rood, large, and in unusually high relief. There are also several maniples, one of which, in white and gold, with saints, is probably of the thirteenth, but not later than the beginning of the fourteenth century. The gay modern vestments now used approach the "fiddle pattern," but are not nearly so bad as many in France. They are formed of heavy velvet, crimson and gold, or black and silver, with huge crosses, and bordures, and fringe ; the Archbishop wears a mitre on state occasions. The mantle of Queen Margaret, who died A.D. 1412, is still preserved here.

The church of the Holy Trinity consorts with the cathedral, like S. Margaret's with Westminster Abbey ; and the contrasts between this church and S. Margaret's, and the cathedral and abbey, are equally great. This church consists of a large, heavy, west tower, continuous nave and chancel with aisles, a very tall north porch, and a transept. The interior arcade forms five or six bays, with triple sub-arches, simply chamfered off to meet the semicircular shafts of the piers, there being no caps : the whole is vaulted, and the nave has a clerestory. The windows are mostly very large lancets, and the building is altogether rude and massive. I think it may probably be Late First-Pointed ; but I had much difficulty in finding anything to fix a date, especially as I had the narrowest possible escape from being locked in for the sermon, in accordance with the Scandinavian custom of fastening the doors when preaching commences, and allowing neither egress nor ingress during its continuance—a practice especially unreasonable where sermons extend to an hour or an hour and a half in length. The church is built of rough lumps of granite, and the parishioners thinking that if the big church was brick, the little church ought to be brick too, have plastered the exterior, and painted it over like large brickwork, to its great disfigurement and apparent diminution.

I cannot conclude this communication without bearing testimony to Mr. Street's admirable account of Lübeck, which appeared in the *Eccelesiologist* for February, 1855. Brief though it is, all the most interesting features of that most mediæval of existing cities are wonderfully condensed. It makes me rather ashamed that I have not followed the example of compression to the best of my ability ; but Upsala is far remote from the ordinary track of travelling ecclesiologists, while Lübeck is only a few hours from Hamburg, and no great distance

out of the direct line to Berlin: so perhaps my desire of placing a full account of Upsala on record in the *Ecclesiologist* may not be altogether indefensible.

A. H.

ON THE PROPER ARCHITECTURE FOR THE SCOTTISH HIGHLANDS.

To the Editor of the Ecclesiologist.

SIR,—As the Church advances in the Highlands, it is of great importance that the ecclesiastical structure should be in accordance with the position of the Church, and the peculiarities of the country. I am sorry to say that these points have not been sufficiently considered; and, consequently, the erections already made, and those in contemplation, are incongruous. In the diocese of Argyll and the Isles, five churches have been built since the revival of Pointed Architecture, another is in progress, and another is planned. This list does not include Cumbrae College. Of these all, with the exception of S. John, Ballachulish, are mere English churches, presenting no local peculiarities. Ballachulish, though possessing one or two points of a local character, is so strongly stamped with Presbyterian features, that it does not deserve particular notice.

Now I think it a manifest mistake to plant an English church among Highland mountains. Common-sense tells us the incongruity (though often perpetrated) of building an English mansion-house, suited for an English park and grounds, in the Highlands:—how much more a church? The question then arises, Are there any ancient churches standing in the Highlands, and have they any peculiarities? I answer, Yes; and I urge strongly that they should be examined and developed, and adapted to modern use. In the hope that some architect will take up the matter, and present a few plans of churches after the ancient models of the country, I venture to crave a place for this communication in the *Ecclesiologist*.

During a recent tour in some of the islands, and a part of the Western Highlands, I noted all the peculiarities observable, and now give them for the above purpose.

The remains (omitting, of course, Iona) may be divided into two sorts, parish-churches and mortuary chapels. Of the latter I do not intend to speak, since we are not purposing to build such. The parish-churches that I examined were, with one exception, (S. Clement's, Harris,) of one uniform character. They were parallelograms, generally the length four times the breadth, e. g., S. Peter's, near the Butt of Lewis, length 58 ft., breadth 14½ ft.; S. Moluoc's, near same place, 72 ft. by 18 ft. There is no external distinction between the nave and chancel: an internal one in some few cases just discernible: no towers, moderate pitch of roof, walls not less than three feet in thickness; no buttresses; windows in many cases on the south side only, very nar-

row, with great splay, e. g., 6-inch opening with 30 inches splay, generally flat-headed, with no dripstone. S. Moleuc's is almost the only one that has a trefoil window, east window not differing from the other windows in the church; south door, but no porch. In none is the roof standing. No trace of aisles ever visible.

The church of S. Clement's, Rowdale, Harris, deserves separate mention. It was a conventual church, the foundations of buildings having been discovered near it. It consists of west tower, nave, chancel, transepts; no aisles. Length four times breadth, or, including tower five times. Chancel one-third the length of whole. Length inside, excluding tower, 72 ft.; breadth 18 ft. Length of chancel, 30 ft. No chancel arch, but arch to each transept, span 9 ft. Wall-plate of transepts lower than that of nave. Roofs all fallen in; that of tower was pyramidal. Walls nearly 8 ft. thick; no buttresses. The windows in this church are much larger than common, and some are arched: that at the east end is of three lights, with a wheel above of six spokes, the latter being cut out of one stone. I should have mentioned before, that the extreme narrowness of some of the windows is accounted for from the want of glass. In some of the older churches there is no trace of any groove in the stone to receive it.

I think I have described all the leading features of these churches, sufficient, I should hope, to supply materials for any one to draw up plans suitable for use at the present day, yet in strict character with the older remains. We are poor, and therefore obliged to have inferior structures. What a boon it would be to have plans for suitable structures, yet strictly ecclesiastical, and in accordance with the style of the country.

I am, Sir, yours, &c.

B. L. BLENKINSOPP.

Chaplain to the Bishop of Argyle and the Isles.

Cumbræ College,

Feast of All Saints.

P. S. There is a very curious lychnoscope, or something equivalent to it, in a small mortuary chapel attached to the church of Kilmory, (S. Mary's church,) Arisaig. The chapel is built at the west end of the church, to afford a burial-place for the family of Macdonald of Mora. It was built apparently in 1641, as there is an arched tomb in the north wall bearing that date. Immediately opposite to this is the door. At the side of the door, close to the ground, is a splayed window about a foot square. Into this, instead of glass, is set a flat stone, with a hole perforated through it. Anyone stooping down, and looking through this hole, looks full upon the tomb. No tradition existed about it that I could discover.

There is a sacristy, the only one of which I saw any trace, in the church of S. Moleuc, Lewis; it is on the north side, with aumbries, &c., in it. On the south side, corresponding to the sacristy, is a small room, 9 ft. by 5 ft. 3 in., with doors from the outside. No communication with the church, but a narrow window deeply splayed, looked from the sacristy into the room: the room has two windows. Was this a cell for the priest, or was it a place for lepers to communicate?

RESTORATION OF THE CHURCH OF PONTIGNY.

WE have received an appeal for aid towards the restoration of this venerable church, which we willingly make known to our readers, in the hopes that some, at least, may be found to contribute towards the decoration of a church which has such large claims upon the sympathies of the Church of England, of which claims some slight historical sketch may not be unacceptable. In the year 1114 a certain priest named Ansius (said to be also known as Hildebert Canon of Auxerre) applied to Stephen, Abbot of Cîteaux, who happened to be an Englishman, to send some monks of the new Cistercian order to settle at Pontigny, and the consent of the Bishop of the diocese having been gained, this celebrated Abbey was accordingly built and endowed for twelve monks. But "the holy life of the monks of Pontigny," we quote from the *Gallia Christiana*, "scattered its fragrance over the whole earth, seduced by which there came to Pontigny from all quarters persons remarkable for the grace of their conversion, of high descent, of great learning and worth," so that it became necessary to re-build the church and convent. In 1150 the cloister, dormitory, and church, were rebuilt at the expense of Theobald, Count of Champagne. Of this great work the church still remains to testify the severity of taste with which S. Bernard inspired the whole Cistercian order. The church consists of a nave and apsidal choir with aisles, intersected by a transept. The total length is 108 metres, the width of the transept 50 metres, and the height 21 metres. The fittings of the choir, which contains 100 stalls, the high altar and the shrine of S. Edmund date from the beginning of the eighteenth century, but in other respects the church remains in the same state as when Thomas à Becket received in it the monastic habit at the hands of Guickard the second Abbot, A.D. 1164. We borrow from Mr. Fergusson's valuable *History of Architecture* the following remarks:—"Externally it," the church of Pontigny, "displays an almost barn-like simplicity, having no towers or pinnacles—plain undivided windows, and no ornament of any sort. The same simplicity reigns in the interior, but the varied form, and play of light and shade, here relieve it to a sufficient extent, and make it altogether, if not one of the most charming examples of its age, at least one of the most instructive, as showing how much effect can be obtained with the smallest possible amount of ornaments. In obedience to the rules of the Cistercian order, it had neither towers nor painted glass, which last circumstance perhaps adds to its beauty, as we now see it, for the windows, being small, admit just light enough for effect, without the painful glare that now streams through the large mullioned windows of the cathedral of Auxerre."

But the remembrance of Thomas à Becket is not the only link between the Church of England and Pontigny. Two other of our Archbishops here found shelter, and one of them still lies in the church. Stephen Langton, with some of the Chapter of Canterbury took refuge

here from the tyranny of King John, A.D. 1207, and if the tradition be correct which assigns to Langton the existing division of our Bible into chapters and verses, Pontigny was most probably the scene of his labours in this respect. All to whom this convenient division is familiar have an interest in the scene of this achievement. But the crowning glory of this convent is the shelter it gave to Edmund, Archbishop of Canterbury, who, with S. Richard, his chancellor, spent some time here while prevented from returning to his church at Canterbury. He died here in 1239, and his remains were the object of much veneration. Their translation to the position they now occupy in the "chevet," behind the high altar, took place in 1244, in the presence of S. Louis and Blanche, his queen : and having fortunately escaped desecration at the Revolution they continue to the present day in a state of preservation. The shrine may be observed in Mr. Fergusson's wood-cut of the interior of the church. The attachment of S. Edmund to this place is shown by his bequest of an annual pension of ten marks, in memory of the hospitality shown to himself and his predecessors, Archbishops of Canterbury.

The church, now shorn of its endowments, serves as the parish church of a humble village, and is in great want of an extensive restoration. A portion of the conventual buildings has been fitted up for the residence of ten clergy who form a "congregation of S. Edmund," who not only take charge of the parish, but give "retreats" and preach missions over the diocese at the discretion of the Bishop.

To this brief sketch it should be added that a subscription has been opened for the restoration of this church, under the patronage of the Archbishop of Sens, the Prefect of the department of Yonne, and other local authorities ; as also the French Society for the preservation of Historical Monuments. The superior of the congregation of S. Edmund, at Pontigny, will gladly receive any subscriptions for this object. It has been suggested that any English subscriptions should be devoted to the adornment of the tomb of our famous countryman, S. Edmund ; and the Hon. Frederick Lygon, M.P., one of the members of our committee, 19, Grosvenor Place, London, S.W., will be happy to take charge of any contributions towards this special purpose, which can scarcely fail to approve itself to all who are reasonable enough to confess that differences of time, and differences often of opinion, arising from the change of times, are no reason for a nation to neglect its historical celebrities.

THE BERN COMPETITION.

[We have received the following letter from Mr. G. J. R. Gordon, Her Majesty's Minister Plenipotentiary in Switzerland.]

Bern, Nov., 7, 1857.

MY DEAR MR. EDITOR,—I beg to forward to you herewith the gold and silver medals respectively obtained by Messrs. Goldie and Pedley in the late competition for the Catholic Church at Bern for which they composed designs last spring. The Rev. Mons. Baud, Catholic Curé here, in requesting me to transmit these medals stated that he had had them for some time in his possession, and had been waiting in hopes of an opportunity by which to send them presenting itself. Inasmuch as Messrs. Goldie and Pedley received information of the competition through the *Ecclésiologist*, I think it right that as I have been applied to to transmit the medals, they should reach those gentlemen through your hands. The buildings occupying the site for the proposed church are now being demolished preparatory to the foundations being laid in the spring. The church has been (in design) turned completely round, so that it will now be correctly orientated; leave for this alteration of plan having been obtained from the Bernese government. The west entrance will, at first, therefore be excessively confined; but it is in contemplation to purchase the two next houses (the one next succeeding being the present Presbytery and belonging already to the Catholic Commune) which will not only afford the advantage of a tolerably spacious inclosed court west of the church, but will also enable the Commune to enlarge the presbytery and build also a residence for Sisters of Charity within the inclosure. I cannot but still think that the selection of the plan for the church has been an injudicious one, and especially as regards the cryptic lady chapel (to be used as the German church, as services in both French and German are necessary here) which will, I apprehend, be very dark and inconvenient.

Yours very sincerely,
G. J. R. GORDON.

 THE RESTORATIONS IN WORCESTER CATHEDRAL.

It is more than a year ago since the rumour first reached us of the projected restoration of this cathedral. It was said that the Dean and Chapter had determined to devote to this object a considerable fine which had accrued to them. Much as we felt disposed to commend their liberality in this matter, we were disappointed to learn that they did not propose to confide the intended alterations to any first-rate architect of acknowledged reputation, but that they had left the execution

of this extensive restoration to the ordinary cathedral architect, with whose name and antecedents we had hitherto been unacquainted.

The work is now sufficiently completed to enable us to form some opinion upon the wisdom of their step. The most prominent feature is the substitution of a double five-light First-Pointed window for the eighteenth-century Perpendicular east window, which so lately disfigured the cathedral. The east end has been reconstructed to admit the double five-light, which now fills the entire space between the walls. The interior arches are supported by detached shafts of Purbeck marble, and fresh pillars of the same material have been introduced in the place of old ones which were broken or decayed. All the Purbeck columns visible from the choir and Lady-chapel have been scraped and glazed with a common varnish; but we were rather surprised to observe that this cleansing had not extended to those portions of the shafts which were supposed to be out of sight.

The first impression produced upon our minds on entering the cathedral, was unquestionably one of momentary pleasure at the transformation. It was one of those cases where any change was necessarily an improvement. The second glance, however, conveyed a feeling of as bitter disappointment.

The new First-Pointed east window admits as great a body of light as its predecessor, and appears disproportioned to the space which it is made to fill. The architect, we are told, professes to have literally copied it from the triplets in the eastern transepts; and we can vouch for the precise similarity of the details, even down to the meagre string-course which divides the upper and lower tiers of lights. We readily admit that the triplets in question may have been well adapted to the side chapels to which they belong, but we cannot believe that the First-Pointed east window of the cathedral was ever of the same unornate and unpretending character. The whole analogy, indeed, of our cathedrals would force us to an opposite conclusion, since it was usual to bestow every pains in lavishing ornament upon that particular portion of the fabric. This would afford an instance, if such were wanting, of the impossibility of attaining to the perfection of a complete design by a mere imitation of remaining fragments. Any commonplace builder can produce and combine facsimiles of the parts preserved, but it requires an architect of no inconsiderable power and experience to deduce from such details the original conception in its integrity. It is obvious that an east window of the period of those which have been copied, would have been far more elaborate in its details than the present double five-light. The lower windows are of the very plainest character of First-Pointed, possessing no moulding whatever, and the string-course which separates the tiers is equally poverty-stricken.

An architect of genius would have grappled more boldly with the question, and, instead of treating the restoration as a mere archaeological reproduction, would have regarded it as a work of art for all time. The cathedral is not so uniform in its style as to demand an Early-Pointed east window; and even the rich arcades of the triforium would better contrast with a window of the Middle style, than they will harmonize with the present unornate production. The styles of

the Middle Ages were perpetually varying to suit the altering requirements of the times, and we shall best emulate the genius of their art by bearing in mind that we too have certain wants to supply. The absence of the symbol of Redemption from most of our altars, entails upon us the necessity of securing pictorial emblems of the Crucifixion in our stained glass east windows. A splendid Christian cathedral without a prominent representation of the Crucifixion, would be a contradiction; and such a representation under existing circumstances can only be adequately produced in connexion with a Middle-Pointed window. We can scarcely conceive a more signal instance of archaeological prudery than the attempt to preserve architectural purity by imitating a meagre Early-Pointed triplet (converting it into a five-light), where every object of utility and beauty would have been far better accomplished by the insertion of a noble traceried window of a later period.

MONTREAL CATHEDRAL.

Our readers may recollect that not long since a fire destroyed the old parish church of Montreal, erected since the foundation of the see into a cathedral. The building, of the old-fashioned Establishment type, was of course wholly unworthy of its dignity, and it was the Bishop's just desire to take advantage of the casualty by replacing it with a more worthy structure. There were, of course, difficulties to be surmounted. "Christ Church" was parochial as well as cathedral, and there were, therefore, rights in seats and other considerations to be regarded. Moreover, the proposed change to a better site was not accomplished without some hesitation, and the selection of an architect, adopted by the American continent, was indispensable. Mr. Frank Wills was then alive, and under the circumstances, the choice falling on him is to be commended. Mr. Wills completed the plan, and the elevation of the church, (the east end excepted,) and laid the foundations, when he died, and the completion of the work was entrusted to Mr. T. S. Scott, an architect resident at Montreal, who entered on the work with the laudable intention of carrying out the sound ecclesiological views of the Bishop and of Mr. Wills. The result is, that the city of Montreal is being endowed with a real cathedral of ample dimensions, and of imposing architecture, of which, thanks to the kindness of the Bishop, we are enabled to give a description. The style is Middle-Pointed, and the plan cruciform. The nave is furnished with aisles. The choir has a north aisle only. The material is the local gray limestone. The extreme external length is 201 ft. 3 in., while internally the nave measures 112 ft. by 70, inclusive of the aisles. The transepts are 103 ft. 6 in. from north to south externally, and 99 ft. 1 in. internally, and 25 ft. from east to west. While the "choir," called less correctly "chancel" in the plan, is 46 ft. in length by 28. The excess of external over internal length

is caused by the existence of an open projecting western porch of three arches, the example for which Mr. Wills found at Snettisham church, Norfolk, the prototype of the nave of Fredericton Cathedral,—but of which a more notorious example exists in S. Germain l'Auxerrois, at Paris. It is a feature not unsuited to a church of more than parochial dignity, and not undesirable, we should imagine, in the Canadian climate, save that there a closed porch might, we should imagine, be still further preferable. The remaining *ordonnance* of the west end—four equal lights, and a late rose window above, the nave flanked by octagonal spirelets, and three-light windows to the aisles—seems to us rather wanting in dignity. A larger, earlier rose, and the lower windows omitted, would have been better. The nave is of eight bays, the pillars being alternately circular and octagonal, with foliated capitals. The clerestory is a range of spherical triangles, and the aisle windows are of three lights. On the south side is a porch in the second bay from the west. The two transepts are lower in their roofs than the nave, and terminate in four-light windows, with a door beneath. The central tower rises with a clear stage above the roof-ridge, containing a two-light belfry window, and capped by a bold stone broach, with a single range of spire-lights and two bands above. The altitude of the whole steeple will be 224 feet. We should plead for the removal of the clock-faces at the foot of the spire. The choir has a clerestory of three two-light windows. We trust Mr. Scott will modify his proposed treatment of the east end, by substituting a larger window and one higher from the ground for the five-light window which he offers, and by abandoning the spherical-triangular window above. The choir is flanked by roomy vestries to the south, having the external aspect of an aisle, and corresponding to the north aisle, which opens by an arcade of three arches into the choir. Moreover, a very picturesque octagonal vestry, as it is called, or chapter-house, has been already built to the south, connected with the cathedral through the vestries by a short passage. With its high conical roof, this adjunct adds materially to the cathedral-like aspect of the pile. Mr. Scott proposes to cover the choir with a waggon roof of six sides, and the nave with an open roof of braces and a tie-beam. We should strongly urge in either case the adoption either of wooden groining, of which the precedent exists at S. Alban's, Selby, &c., or of a curvilinear waggon-roof of the same material. Either expedient is more graceful and more minster-like, and has the practical advantage of most easily lending itself to such precautions against the climate as felt laid between the inner and the outer roofs.

We now come to arrangements. The sanctuary appears to be raised on a single step. We should urge greater altitude, both for dignity, and in order to bring the altar more into eye and ear-shot of the whole congregation. Besides the altar stands upon a footpace, there are to the south triple sedilia, and to the north the episcopal seat. The choir is arranged on the ground-plan with two rows of stalls, while at the west end of the lantern is placed the reading-deck, facing north and west, and immediately adjacent to it the Bishop's "*seat*" (properly "*throne*") an early English synonym for "*cathedra*." We should earnestly press

for a revision of these proposals. There is no authority in a cathedral for divorcing the usual place of saying the service, and a Bishop's throne situated elsewhere than at the *east* end on one side (the south usually) of the stalls is unexampled. In the cathedral before us the remedy is obvious, viz., to furnish the lantern with as many stalls on each side as may be requisite for the most dignified performance of the ordinary service, on a Sunday or festival, and to place the Bishop's throne at *their* east end. Then, when upon an occasion like a visitation or synod, the Clergy of the diocese were collected, they might be disposed of upon benches temporarily ranged stall-wise in the eastern portion of the church, which would on other occasions, from being left void, be more convenient for Confirmations, and for crowded communions; one row of fixed seats, however, against the side walls to the south, formed constructionally, with an arcading behind like those in the Chapter-house of Canterbury, and against the *parclose* to the north, would be quite admissible ritually, and would be architecturally an advantage, by relieving the bareness of the walls. But the stalls proposed should be in the lantern. The pulpit, of stone, will stand against the north-west lantern pier. We doubt the proposed position of the organ, in the north-western arch, as it would cut off sight and sound from the congregation there, and we should advise an organ-chamber opening northward into the eastern portion of the church, and southward into the transept. We hope that the position indicated for the font behind (to the congregation) the south-west lantern pier, is only a suggestion of the architect's. It does not correspond with the position which the Canon requires, and no baptisms there would be visible to more than a small portion of the worshippers. All the seats in the cathedral are to be uniform.

Altogether Montreal cathedral will, when completed, mark an epoch in transatlantic ecclesiology. It will be the largest completed cathedral in America of our communion; for although the new one at Toronto would, if completed, be larger, it is as yet unfinished, and on (we believe) a much inferior and less correct plan. It will be the only cathedral which approaches the normal dimensions of such a building, for Fredericton cathedral is in size only a moderate parish church, and of that of Newfoundland the nave only has been erected. We are the more glad, moreover, that the occasion given by the fire was not passed over, because the Roman Catholics of the same city are preparing to raise their cathedral at an enormous cost and of great dimensions, although they have, we hear, abandoned the intention of reproducing on a smaller scale S. Peter's at Rome, dissuaded from the step by the architect whom they had sent over to study it.

In a wider aspect the erection of cathedrals for our North American bishops is desirable from the reflex influence which they must have upon the Church of the United States. There, as we have often had to observe, although episcopacy exists, yet a sort of republican feeling has hitherto stood in the way of local appellations for the sees, of cathedrals, or of chapters. When the Church of the States, however, beholds all these features characterising the Church of Canada, and the adjacent colonies, and these withal administering their own affairs by

duly convoked synods, it will naturally ask itself why a vague and unfounded apprehension should stand in the way of the complete establishment of the episcopate in its accessory, as now it is established in its essential characteristics.

THE FESTIVAL OF PAROCHIAL CHOIRS AT LICHFIELD.

THE Diocesan Meeting of Parochial Choirs at Lichfield, which, as our readers will have heard, took place on the 6th of October, demands some notice at our hands, partly for what it already is, but more for what it ought, and might easily be made, to become.

The idea was worthy of the highest praise. The cry against cathedrals arose quite as much through indifference to them within the Church as through enmity without. The cathedral was nothing to the diocese, and the diocese in return cared nothing for the cathedral; no better plan could be devised for bringing home to the scattered portions of a necessarily large diocese the value—it might almost be said, the existence—of its cathedral, than one which calls upon every parish that shows care for the public worship of God, to send its trained singers to join their Bishop surrounded by his principal clergy and laity in one united service. Apart from all the religious and historical associations which, to those who are at all awake to their influences, make the cathedral in most cases the fitting spot for such an object, it is often the only building available where such a massive service would be possible. London seems at this moment at a loss for another Exeter Hall. Certainly our largest towns have their Free Trade or music halls: but the religious sense of large numbers besides Churchmen revolts against the employment of such places for worship. For the highest worship of the Church of England they could never be used without offence.

Again, to the body of parochial singers the Cathedral at Lichfield showed itself in its true light, as a model and pattern. What was aimed at in each parish occasionally and imperfectly, was there seen to be ordinary and habitual. The appointments were (so to say) complete: the execution on the part of the choir was such as daily practice ensured. Though the internal arrangements of the cathedral were in process of alteration, and although the addition of almost unmanageable numbers to the choir and of unprecedented masses to the congregation disturbed much of the usual routine; yet the capabilities of the building, and the existence of the cathedral staff with all the means at its disposal, alone rendered it possible to invest the service with a dignity and beauty such as could not fail to elevate and impress those whose highest ideal of worship had hitherto been that of a town parochial church.

And that this was actually the result of the attempt is proved by the interest taken and the efforts made to join in these services. The experiment was tried for the first time a year ago. And if the small

size of the city be taken into consideration, the distances from which the singers and those interested in them travelled, and the nature of the attraction, it may safely be said that the success this year was unparalleled. Much has been said of late respecting the power of a great preacher external to the Church, and we have long been familiar with the presence of noted public singers at occasional festivals in two or three of our cathedrals. But at Lichfield there was no such attraction; yet the long aisles were filled from end to end with crowds of worshippers. Nor could the most scrupulous be offended by the presence of drawbacks which usually attend such celebrations. It is often felt how much admiration for the talents of the preacher, or that vanity and love of display which seem to be rarely separable from the efforts of public musical performers, detract from the religious value of such crowded services. But this was a purely Church celebration. The number of the performers and their position in the building were alike fatal to individual display. There may have been, and probably were, many excellent singers taking their part: but the tritons of the parish found themselves minnows in the cathedral shoal. If any did better than others, no one scarcely could have known it but themselves. The preacher was the Bishop of the diocese,—no stranger to his people: and he preached (it was said) “as he always does.”

But having said thus much in praise of the endeavour and its success, it is necessary to notice one or two points in relation to these services, which (should they become annual, as proposed) certainly require more attention than they have yet received. But before doing this it will be well to consider an idea which is said to have been lately started, and which, if carried into effect, will (as it seems to us) entirely change the nature and value of the services.

It has been proposed that for another time—instead of having one centre to which all the choirs are brought, and that one the cathedral,—there should be several centres in the various parts of the diocese, some large parish church being selected in each case for the resort of the neighbouring choirs. Our opinion of such a scheme may be gathered from what we have said of the advantages already secured under the present arrangement. We conceive that the whole moral force of this diocesan gathering would be lost by its subdivision. Supposing it to succeed, the presence of the Bishop and of the chief men of the diocese, both clergy and laity, would be wanting to every church but one. The example of the cathedral, its influences, its interest, its capabilities would be wasted, or enjoyed by only a few. The very fact of the massing such a number of Churchmen at no small personal cost to many for a common object, and that one in most complete harmony with the purest Church principles, is a spectacle of sympathy, and union, and growing strength which certainly ought not to be put out of sight. In the next place the selection of the new centres would entail endless jealousies and correspondence. The large parish churches rarely have facilities for any unusual number of choirmen; and their arrangements and appointments, and (let us add) their example, are among the worst that could be found: scope also would be given for display, which it is so important to avoid. But the scheme would not succeed.

The interest attaching to some half a hundred or more local singers, together with the clergy of a neighbourhood, would not be sufficient to attract any considerable numbers; and what is now a diocesan movement would be exchanged for a series of party manifestos. There should be but one centre for the diocese, and the cathedral is evidently the proper place. If under any circumstances the prestige of the cathedral can be dispensed with, it should be only in a diocese, such as Rochester now is, where the mother church is locally alien to its dependencies; or where some great manufacturing town has grown up, with its adequate building and converging system of railways, pointing it out as the proper centre in our days of all diocesan work.

Believing then, that Lichfield must be retained as the single place of gathering in the diocese, it remains to be considered how the numbers taking part in the annual services may be prevented from outgrowing even the capabilities of the cathedral.

Time and further experience may be safely trusted to put an end to one fault in the present practice,—viz., the admission of women and girls among the singers in the cathedral choir. It may be long before their voices can be dispensed with in their own churches, but surely it is the worst taste (not to speak more strongly) to parade them on so public an occasion and in such a place. We believe that the authorities of the cathedral did their best to find them an unobtrusive position in the aisles, and that the evil was much less this year than before. It will work its own cure. If in spite of this reduction the increasing number of choirs applying for admission is found to be too large for proper handling, some process of weeding will have to be adopted, and choirs must take part in the services *by representation*, each sending up half or a third of its strength, or possibly only its picked voices. At the same time it will be a matter for regret should this become necessary; as the unity of the several choirs would be broken, and the exclusion of members of a choir contains obvious elements of difficulty.

And here it is important to remark, that the advantage of keeping each choir together, as a distinct body, was entirely lost sight of at Lichfield. An attempt was made to mass the voices according to their kinds, altos in one part, tenors in another, basses in a third, without regard to the choirs to which they belonged. Such an arrangement might have been good in a building designed for concert effects, and where the number of voices was accurately known; but in this case the effect would have been thrown away, owing to the distribution of the audience, and practically the attempt became utterly futile, for choir after choir streamed in over and above the numbers made allowance for, and the last comers occupied vacant seats wherever they could, without the slightest regard being possible to the balance of parts. It is to be hoped that another year this confusion will be avoided. More accurate computation of the numbers expected is required. Each choir should have its own position marked out for it; and the clergy should be with their choirs, (such at least as are not mere visitors on the occasion,) and should be in their proper vestments. The assemblage of clergy in black gowns before the bishop's throne, and in the procession at his entrance, was a blot upon the proceedings,

and wholly out of keeping with the arrangements proper for such an occasion.

It is clear that there should be a procession; but it should consist of those who are about to take their part in the service, viz. the whole body of surpliced singers, clergy included. Large as the number is, it surely would not require very much marshalling where each individual is a member of a trained choir. No sight could be imagined more orderly, and at the same time more stirring, than that of some seven hundred choristers moving down to meet the Bishop at the west door, and then returning before him to their proper places in the choir.

Subsidiary to this, and indeed in any case, it will be necessary in future, to set apart some portion of the cathedral or,—which would be better—some hall or schoolroom in the precincts, for the proper vesting of the choirs. Nothing could be more inconvenient than the want of arrangements for the surplices. Men and boys carrying their own in the town, boxes in one corner of the cathedral, bags in another, left to take care of themselves; between the services surplices stuffed under or over the seats previously used—all might have been avoided by a little more precaution. While thankfully acknowledging the care and goodwill of the cathedral officials in so many things, it is not too much to ask that such points as these should be attended to. Certainly the idea of the choirs' meeting will not be efficiently carried out until they are.

The performance of the music requires notice only as pointing out clearly what style to choose, and what to avoid on such occasions. Any one who was watching for effects could not fail to be struck by the grandeur of the simple monotonic recitation of the Apostles' Creed, and Lord's Prayer. Next to these ranked the familiar chords of the "*Old Hundredth*." These were the only passages throughout the day's services, which furnished to the listener any idea of the number of voices engaged, or of their power. Approaching these perhaps, though far below them in vigour, were a few verses in the Evening Psalms, sung to a single chant, (Alcock,) which the choirs evidently thoroughly entered into. Wherever delicacy of execution was needed, or strict accuracy of time, (as in the Morning Anthem,) the failure was conspicuous. And very little reflection is required to show that it could not be otherwise. However much the choirs might have practised independently, they had no experience of each other. Even the short rehearsal between the services worked a great change for the better. In addition to this the extended line of singers, conforming itself to the nature of the building, rendered it very difficult to keep the extremes together in rapid or very marked musical passages. If the object of the meeting were to induce the choirs to study music requiring more knowledge, practice, and execution than they would if left to themselves, there might be reason for the present style of selection. As however the object is to give the choirs music which they can all sing, and by joining in bring out and feel their united strength and beauty, it seems a mistake to neglect those wealthy stores of the great church composers—music, be it remembered, of the highest class—who wrote as if they always had in view those very dangers which were fatal to much of the Lichfield music.

ICONOGRAPHICAL REFORM IN ROME.

Two recent numbers of the *Analecta Juris Pontificii*, a periodical apparently of considerable authority, published at Rome, contain an article with the heading "Biblical Truth Defended against the Errors of Painting," which is too remarkable, considering what the history of religious art in Italy has been during and since the Renaissance, for us to pass it over unnoticed. Two independent vicious principles have during that period corrupted Christian iconography. The first is the admission of Pagan and sensuous feelings, and the second the frequent substitution of an unarchæological realism: the mere representation of men and women of the painter's own day, for that sub-mystic conventionalism, which reverence has found by experience to be the most wholesome method of treating religious subjects. The Roman critic denounces the Paganism and the lasciviousness of much of the so-called sacred painting of later ages, in language identical with the terms employed by ourselves, by Pugin, by the French writers, such as MM. De Montalembert, Didron, Viollet Le Duc, &c.,—in a word, by the whole "Ecclesiological" school of Europe. Such a testimony issuing from the capital of the Renaissance, is in itself a remarkable sign. But the wonder does not stop here, for the corrective which it is proposed to apply to the art of the future, has little respect for the sub-mystic and the conventional, and reposes upon the broadest acceptance of strict dry historical fact—upon pure Biblicism in short. Many of the maxims which this article enforces might have been the emanation of unpuritanised dissent, and the production of a writer who moulded his feelings on Burder's *Manners and Customs*, and Dr. Robinson's *Scriptural Researches*, with a study of Mr. Ruskin *passim*. We will give a few instances of the good and the bad features of this essay, of its protest in favour of reverence and purity on the one side, and of its provokingly prosaic realism on the other, and then suggest a few of the reflections which force themselves upon our mind while studying such an utterance from Rome. The article starts by strongly reprobating the usual representation of the Circumcision as performed by the High Priest in the Temple,—alleging truly that it must have taken place in the grotto of Bethlehem, and not by the hands even of an ordinary priest, but by those of the Virgin Mother. Why not by those of S. Joseph is not explained. The analogy given of Zipporah was an exceptional case. The introduction of the High Priest is termed the "height of folly." Raphael's type of the Temple, viz., a modern Italian church, meets with little mercy. The predilection of painters for such subjects as Lot's daughters, Potiphar's wife, Bathsheba, and Susanna, is severely and justly reprobated. The exhibition of the nude generally is strongly denounced, an exception being made in the case of Adam and Eve. The representation of living persons under sacred characters is stigmatized, and most particularly if the painting be made the record of the artist's amours. Certain symbolical

representations are reprobated as implying false doctrine, such as the TRINITY as a multiplex head, the Blessed Virgin represented as carrying the TRINITY in her bosom, or our LORD as descending on her in a bodily form at the Annunciation. The error of the Blessed Virgin and the Saints being represented in a Doom as praying for those already reprobated is strongly condemned.

The fashion of painting seraphim and cherubim as winged heads meets with favour as an escape from the dilemma of dress or no dress; the writer's matter-of-fact theory rendering him averse to vesting those spirits in tunics, while his decency leads him to see the difficulty of depicting them undraped. The following quotation is noticeable for the very cold and hesitating tone of its permission. After disposing of S. Michael, S. Gabriel, and S. Raphael, the article goes on, "the question has been asked if the four other archangels could be represented in paintings? That seems to be permitted, although Scripture does not acquaint us with their names. There have been churches dedicated to the seven Archangels, notably at Palermo, where a beautiful painting representing them is admired." It will be observed how completely this passage ignores the traditionary Uriel.

In the Epiphany the representation of one of the kings as black is reprobated without the slightest allusion to its symbolical meaning, as indicating that all races of men appeared there by representation. The Purification affords an opportunity for a further protest against unarchæological architecture, and notice is particularly and justly taken of the incorrectness of representing the Ark in the second Temple. Paintings of our Blessed LORD and S. John playing as children are rejected as destitute of authority. Immersion up to the breast at the Baptism is enjoined. The vesting of our LORD during the period of His Ministry in a white dress is condemned, because the garments of the poor in Palestine were unbleached. Here again the writer overlooks the obvious and wholesome symbolism which dictated the adoption of this colour. The Transfiguration gives occasion to speak of the horns attributed to Moses as "a pure piece of stupidity, for who does not know that *cornuta* means *resplendent*?" backed up by a quotation from S. Thomas Aquinas. In the Flagellation, as many soldiers are to be crowded in as the canvass admits of, because a cohort contained 450 men, and these should therefore be as nearly as possible given in full complement. Upon the artistic absurdity of this dictum we need not insist; John Martin only could have complied with its demands. Yet the writer in the same paragraph accepts, or professes to accept, the authenticity of the alleged column of flagellation at Rome. The crosses of the two thieves are to resemble that of our Blessed LORD, and they are not to be attached with cords. The dress of S. Stephen is not too accurately to reproduce the deacon's vestments. S. George killing the dragon is rejected, and S. Martin while dividing his cloak is not to be on horseback.

We might multiply our specimens, but these suffice. The author of the article cannot, we believe, have seen how far his principle, if carried out, would lead him. He condemns inflexibly all resort to the Apocryphal Gospels. Yet there cannot be much doubt that the out-

work of tradition about the Blessed Virgin's temporal grandeur in her youthful days, her dedication in the Temple, marriage by the High-Priest, &c., as originally embodied in those Gospels, had much to do with the formation of her *cultus* in the Romish Church, and that some of these legends directly led up to Rome's last novelty, the Immaculate Conception. What can we then infer from so decided a proclamation of adherence to the bare historical realities of the Canonical Scriptures, (though only in iconography,) emanating from Rome itself, so soon after the proclamation of the new dogma? We have left the not least surprising fact for the last. We were made acquainted with this article by a translation of it in the *Univers*, which devotes four successive *feuilletons* to its dissemination. That paper must be indeed blind to the true force of what it takes such pains to put into vogue. Is there then at this day—when Ultramontaniam seems at the utmost height of prosperity—a counteracting influence secretly at work, even in Rome? In France we know that there is, whether large or small, a professed Gallican party. But the phenomenon of such an appeal to rigid Biblical fact being made in the pages of a weighty periodical of the Pope's own city, is one which invites consideration, and may be pregnant of some unexpected future.

THE LADIES' EMBROIDERY SOCIETY.

THIS excellent association has just completed its third year of successful existence. We subjoin a list of the works executed during the past year. An altar-cloth for Peterborough cathedral, from the designs of Mr. Bodley, is, we understand, in progress. The amount of annual subscription in aid of the scheme for providing altar-furniture for poor churches has now nearly reached £20. We need scarcely remind our readers that this association undertakes embroidery for churches at a cost which barely covers the outlay for materials; the ladies giving their time and labour gratuitously. The following churches have been enriched with frontals of admirable workmanship during the last twelve months:—Stapleton, Gloucestershire; France-Lynch, Bisley, ditto; Wantage, Berkshire; S. Alban's, Worcester; Aberporth, Cardiganshire; Baldersby, Yorkshire, (two altar-cloths and a pall) Powerstock, Dorsetshire; new chapel, House of Mercy, Clewer; Clannaborough, North Devon.

Altar-cloths have been given by the society to the cathedral, Maitzburgh, Natal, and to the new church at Belmont, a district of Durham.

ICONOGRAPHY OF COLOGNE CATHEDRAL.

WE are glad to be able to report, that M. Reichensperger has communicated to us the gratifying intelligence that the Chapter of Cologne has adopted the scheme, proposed by Mr. Burges in our pages, for the painted glass in the clerestory of the nave of the cathedral, with only a few modifications in the details. We congratulate our accomplished fellow-labourer, and the ecclesiologists of England in general, on a success so brilliant for our national branch of the great movement, as the adoption, for the iconographic decoration of the greatest growing church in the world, of a plan tendered for acceptance through the medium of our journal. We trust that the State authorities, who exercise so much influence over the works at Cologne, will not oppose any obstacles to the realisation of the project.

HART'S PARISH CHURCHES.

Designs for Parish Churches, in the Three Styles of English Church Architecture; with an Analysis of each Style; a Review of the Nomenclature of the Periods of English-Gothic Architecture; and some Remarks introductory to Church Building, exemplified in a Series of over One Hundred Illustrations. By J. COLEMAN HART, Architect. New York: Dana and Co. 1857.

It is long since we have heard anything about architectural progress in the United States, and most of our information centres in the fact that the New York Ecclesiological Society no longer exists. It is with the greater pleasure, therefore, that we welcome from a New York architect, Mr. J. C. Hart, the handsome volume now before us. Its somewhat verbose title accurately describes its contents. We have first an introduction in which the author, quoting extensively from Cis-Atlantic architectural works, discusses the origin of English-Pointed architecture; and then, in order, enlarges on the necessity of a right orientation, on the proper distribution of ground-plan, and the right use of material. Then the entrance, the chancel, the gallery, the pew, the altar, the sedilia, piscina, font, pulpit, and letters, are treated of in succession; and some remarks on warming and ventilating, and on the canons of Gothic composition, as laid down by Mr. F. A. Paley, conclude the introduction. In a chapter on Nomenclature, Mr. Hart adopts the Rickman terminology for the styles in preference to our own. In the remainder of the volume we have a kind of analysis for the general characteristics of each style, with an explanation of the plates that illustrate the volume. These plates are, in

fact, the working drawings of six churches, two in each style, as designed by Mr. Hart, in exemplification of his theories. There is little novelty in the letter-press of this well-meant volume, and nothing that would be worth quoting for English readers. It is satisfactory to find that such good principles, theological as well as æsthetical, find an audience among our American brethren; and we do not doubt that Mr. Hart's volume, which is beautifully "got up," and agreeably, though somewhat magniloquently, written, will have an important influence for good among Transatlantic church-builders. But the original designs thus given to the world are scarcely such as we can pass by without criticism. They are far more successful in aim than in execution, and are very far inferior to the ideal standard that was present to the mind of their author. It is to be much regretted, that Mr. Hart did not confine his illustrations to ancient specimens of Pointed design, such as would have instructed and improved his readers' taste, without fear of a contrary result; and such also as would have saved his book from the imputation of being in some sort an elaborate advertisement of his own architectural skill. However it is with the most kindly feelings that we proceed to point out some of the features in Mr. Hart's churches, which are open to criticism.

The first design is for a small First-Pointed church, with chancel and north-east sacristy; nave and two aisles, which do not reach the west end; and a south-west porch. The treatment of this porch in the ground-plan is unsatisfactory. It should have lined with the west end of the aisle, and so have avoided the awkward recesses on each side between the buttresses. The external elevations of this design show a series of overgrown lancets, a system of buttresses—(of two stages) which in no way reproduce the characteristic peculiarities of the style, and a very heavy and displeasing bell-cote on the west gable. It is a most singular thing, that the south wall of the chancel should be shown as completely blank. In a northern latitude this is surely most incomprehensible. The roofs are well-pitched; the gables are coped; and a clumsy plain cross adorns the chancel end. The design in no way recalls, to an English eye, a First-Pointed village-church. But the other First-Pointed design for a larger church is still worse. Here we have a nave and chancel, the latter having a vestry at the north-west end, and an organ chamber at the south-west end; the former having two aisles with an engaged tower at the west end of the northern one, and a south-west porch. In this design the roofs are low, the lancets stumpy, and the buttresses without specific character. The tower has a belfry-stage, much overdone with horizontal stringcourses, and a broach spire of poor detail and proportions. But worst of all, the aisles are gabled transversely with gables of varying height, one of them containing a large unequal triplet. Inside, this design shows cylindrical shafts containing nothing but a timber framing over nave and aisles. The arcades, therefore, so to call them, are merely wooden struts; and a heavy horizontal beam goes from each shaft to the outer wall. This is not *Pointed* design, whatever else it may be. The internal arrangements are seldom shown. Here, however, there is a close chancel-screen.

The first Middle-Pointed design is cruciform, with a porch in the middle of each side of an aisleless nave, and a diminutive projecting west tower. The latter is the worst feature. It is a small square, broached into a narrow octagon, with an octagonal spirelet, and is little more than a staircase turret, or pinnacle, aping the place of a regular tower. The windows are of two-trefoiled lights. Again the chancel has blank south wall. The second Middle-Pointed church is very ambitious, but not by any means successful. It is deformed by gigantic pedimented buttresses, which all rise *above* the eaves and gables. The plan is highly unsuitable for the purpose and dimensions of the building. It comprises chancel, with sacristy and organ chamber at the two western ends, transepts, each with two aisles (!), clerestoried nave and aisles, and a porch in the middle of each side. The tower is central; and its supports seem manifestly inadequate. The chancel arch here is a most extraordinary composition, being composed of one set of cloistered shafts, rising from the capitals of another. This design in proportion to its ambition is a complete failure, utterly unlike an old building. But, as generally, the detail is better than the *ensemble*. In fact, we look upon all these designs as the attempts of an architect, who has either never had the advantage of seeing English architecture, or has failed to apprehend the genius of the style, to work up borrowed detail into an architectural whole. The smaller of the two Third-Pointed designs is still more meagre; a small cruciform building, with squat central tower—having a feeble embattled parapet. Here we have the old mannerisms: a blank south wall to the chancel, porches in the exact middle of each side of the nave, buttresses in prim succession, and the most awkward external recesses on the ground plan. The last design has a series of large square-headed clerestory windows, a great show of Perpendicular tracery, flat lead roof, and a west tower with an octagonal spire rising from an irregularly embattled parapet. The internal arcade is somewhat better.

It is not a little surprising that an architect who is so well disposed as Mr. Hart, and who has so resolutely endeavoured to master the theoretical peculiarities of Pointed architecture has so signally failed in the practice of his art. We can wish nothing better for him than a visit to Europe, where he may learn the broader characteristics of the style, and study how to use his knowledge of detail in general grouping and composition.

PROCEEDINGS OF THE S. PATRICK'S SOCIETY.

Proceedings of the Saint Patrick's Society for the Study of Ecclesiology. Parts I. II. III. Dublin: Hodges and Smith.

THREE brochures have reached us from Ireland, which we hasten to commend to our readers. Part I., Mr. W. Annesley Mayne's paper on S. Patrick's Cathedral, we have already noticed in our volume for 1855, page 196. The other two are new to us. The former of these is a communication from the Rev. John Jebb, of Peterstow, on Christ Church Cathedral and its Precinct. It is illustrated by a block plan of the church and its *entourage*, copied from a map made in 1760, with many additional references. We do not find here, as we hoped to do, an account of the present state of the church. Mr. Jebb chiefly confines himself to reproducing, from this old ground plan, the former condition of the choral arrangements of the cathedral. They were as bad as possible, and the alterations made since that time are little better. Mr. Jebb's description may be quoted.

"The alterations made about four-and-twenty years ago consisted in the removal of the galleries from the choir, the opening the aisles of the choir (which were anciently chapels) for the accommodation of the congregation, the new roofing and panelling, and reseating of the choir after a fashion which has all the merit of originality, the total alteration of the stalls, both in character and position, the substitution of a sort of bed, instead of a stall for both Dean and Precentor, the insertion of fanciful mullions in the windows, various innovations of a peculiar character in the venerable transept, and the demolition of S. Mary's Chapel, and the erection of some buildings on its site, which have already changed their original destination.

"No doubt these alterations were made with the best intentions; and some of them were improvements, e. g., the removal of the galleries, which encumbered and disfigured the narrow choir, and hid the very curious and ancient arches in that part of the building. And it must be admitted that the choir is so crooked and unsymmetrical, as almost to defy the resources of the most skilful architect. But it is to be lamented that the alterations were made at a time when the true principles of church architecture had not been revived in Ireland, and when a general opinion prevailed, that the proper business of a Gothic architect was to indulge in fancies as chimerical as the decorations which cover the walls of Uxmal or Palenque."

Part III. contains two short papers: one by Mr. J. Huband Smith, the Curator of the Society, on the Church and Round Tower of S. Michael le Pole: the other by Mr. John S. Sloane, C. E., on the Ancient Buildings at S. Doulough's. S. Michael le Pole was a church in Dublin, near S. Patrick's cathedral, built, it is supposed, about 1145. Its round tower was not wholly removed till 1782. This communication has a merely antiquarian interest. The notice of S. Doulough's is more important, and is illustrated with plan, perspectives, and details. This curious building—something like a chapel with massive central tower

—contains seven separate apartments and three staircases. The apartments are supposed to have been dormitories, cells, a refectory, and a chapel. We quote Mr. Sloane's description, which however is scarcely intelligible without illustrations.

"I will now endeavour to convey to you my ideas as to the probable use of this building. From the number of apartments, and their arrangement, I am disposed to believe that the structure may have been a monastery or college. Archdall, in his *Monast. Hibern.*, calls it an abbey. The first room or vaulted chamber, in which is the mass of masonry, called S. Doulough's tomb, may have been the chapel. I am led to this conclusion from its position, and from its being the only portion of the building entered by a convenient doorway; from it the stairs lead (independently of the rest of the building) to the small apartments above, probably the abode of the superior. The large room to the east, on the ground-floor, was, I suppose, the refectory; and the long room over it, the dormitory. The traditions of the neighbourhood point to the room in the tower as the 'library.' Some writers ascribe the Eastern portion of the building to a later date than the western; but so far as I could judge from appearances, the two roofs, although differing in height are identical in structure, and want of uniformity in door-cases and windows prevails alike throughout the entire building. The peculiar honeycombed appearance of the stone inside the roof, and which must have taken centuries of dampness to produce, is observable all through that part of the structure; and whilst I must admit that there are some comparatively modern windows in the eastern portion, I will contend that the entire building is of a style and period partaking strongly of the architecture of the thirteenth century. The windows of one light occur frequently, and there is a total absence of label or hood moulding. The mullions and jambs of the original windows are merely splayed at an angle of forty-five degrees. There is no attempt at any sort of column or columnar arrangement; and to suppose the building of a date earlier than the thirteenth century, is to suppose either that not one of the original windows remains, or that the natives of this country possessed a knowledge and practised a style of architecture three centuries before it was developed in the sister kingdom. Dr. Petrie, in his work on the Round Towers of Ireland, writes, 'In smaller churches of oblong form, without chancels, the roofs appear to have been generally constructed of stone: their sides at the ridge forming a very acute angle; and this mode of construction was continued down to the period of the introduction of the Pointed or Gothic style into Ireland, as in the beautiful church called Cormac's Chapel at Cashel, which was finished in the year 1134, and S. Doulough's church, near Dublin, which is obviously of later date.'"

Mr. Sloane concludes his paper with an account of the octagonal baptistery still remaining near the building just described, and with the expression of a hope that some attempt may be made to preserve the remains from further dilapidation. We should be glad to see proofs of still greater activity on the part of the S. Patrick's Ecclesiological Society.

TRANSACTIONS OF THE ARCHITECTURAL INSTITUTE OF SCOTLAND.

Transactions of the Architectural Institute of Scotland. Session 1855
—56. Edinburgh: Lizars.

WE are glad to welcome another fasciculus of the Transactions of the Architectural Institute of Scotland. It contains seven papers, besides a very interesting Introductory Address delivered at the opening of the Session by Bishop Terrot, the new Primus of the Scotch Church. The Bishop's harangue is exceedingly worth reading, as containing the views of an unprejudiced man of literary and artistic tastes upon many of the architectural questions of the day. Many, perhaps most, of his views are identical with those which have so often been enforced in this journal; but from others we widely differ. In particular, Bishop Terrot finds practical objections as to extent and convenience of congregational accommodation in the ordinary plan of a Pointed church, and seems to dream of a possible expression of the idea of "Rowland Hill's Chapel" in the Blackfriars Road in the form of a gigantic polygonal chapter-house. In this the Bishop, besides overlooking certain technical objections, seems to forget the ritual requirements of Catholic worship. We have more sympathy with him when he urges a freer use of the plan of a Greek church with a central dome. Turning from theory to practice, Bishop Terrot gives an intelligent criticism of modern architectural progress,—preferring the new street architecture of Glasgow to that of Edinburgh, but praising New Cannon Street in London above all. We need not discuss the lecturer's opinions on the clubs and palaces of London. In church-architecture his highest praise is reserved for the Gordon Square building; but All Saints, Margaret Street, which is warmly commended, is criticised—without much propriety—as postponing form to colour. Doncaster church is next mentioned with warm approbation, and Mr. Beckett Denison's lecture highly lauded. The Bishop concludes with some remarks on the unfitness of Greek architecture for the English climate and on the importance of an architectural library.

The more professional part of the volume before us contains a valuable paper by Mr. David Cousin on the Domestic Architecture of Paris; one by Mr. George Burnett, on the Architecture of Nuremberg—illustrated by various engravings, and full of instructive suggestions; another by Mr. P. A. Fraser, on the Principle of Usefulness as a governing feature in the architecture of the Ancients—which is somewhat crude and inappropriate to the present advanced state of knowledge on the subject; a scientific paper by Mr. T. Davis on Wrought and Cast Iron Beams; an essay on the Laying out of Open Spaces in Towns by Mr. J. Murray; a curious notice of the Egyptian Obelisks in Rome—with views showing their comparative scale and other characteristics; and finally a somewhat sketchy paper on the Monu-

mental Edifices of the Egyptians by Professor Donaldson. The native professional members of the Institute seem to have contributed the least valuable portion to the present part of its Transactions.

PROCEEDINGS OF THE LIVERPOOL ARCHITECTURAL
AND ARCHÆOLOGICAL SOCIETY.

Proceedings of the Liverpool Architectural and Archæological Society.
Vol. II. Parts I. and II. Sessions 1850—52.

THE late publication of Part II. of the second volume of the Proceedings of this Society,—which, however, by an unexplained delay, only brings down the records of its Transactions to the end of 1852—reminds us that we have hitherto omitted to notice the appearance of the former Part. The first volume of the Liverpool proceedings was very hopeful and vigorous: and the new matter now before us is of sterling value, though some of the papers, only now given to the world, have lost their force and timeliness by the progress of affairs since their original composition.

The annual excursions of the Liverpool archæologists, described in the present volumes, were to Chester and Shrewsbury. The proceedings were spirited and interesting on both occasions. Many of the papers now published are well-written and highly instructive. Mr. S. Huggins contributes thoughtful essays on the Genealogy of the Fine Arts and on Expression in Architecture. Mr. Frank Howard's paper on Ornaments seems scarcely worth making public. We notice two illustrated papers by Mr. T. D. Barry on the details of Pointed Architecture. A very useful feature of this Society's operations is the public discussion of various architectural points. One discussion, extending over two meetings, was on the question whether Gothic or Italian architecture is most suited to the general purposes of the present age and country. The Pointed style was defended by Mr. Raffles Brown, Mr. Barry, Mr. Rimmer, Mr. Joseph Boulton, Mr. Howard, Mr. Hay, and Mr. Laker; and the other side was taken by Messrs. Horner, Charles Reed, Picton, Mc Bride and others. The discussion was searching, and conducted in an excellent temper. Of course no result was arrived at. Another discussion was taken on the proper position of the organ in S. George's Hall.

In the later part we select for commendation Mr. Horner's Essay on the Associations of Taste. Mr. F. Howard's very severe criticisms on Mr. Ruskin are out of date. The Architectural History of Liverpool from 1667 to 1769 is ably pursued by Mr. Picton, the then President of the Association. Mr. S. Huggins is worth reading in his disquisition on the Form, Treatment, and Application of the Pediment. The last published part is thinner than its predecessors, and several papers read before the Society have not been printed. We hope that we may soon have to welcome another volume.

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held at Arklow House, on Wednesday, Nov. 25, 1857. Present: Mr. Beresford Hope, M.P., in the chair, Mr. Chambers, Mr. France, Rev. S. S. Greatheed, Rev. T. Helmore, Rev. H. L. Jenner, Rev. W. Scott, and Rev. B. Webb.

The Lord Bishop of Montreal was admitted a patron of the society, and remained through a considerable time of the committee's session. His Lordship consulted the committee on the designs for his cathedral, now in course of building by Mr. T. S. Scott, in completion of the original design of the late Mr. F. Wills.

W. Cunliffe Brooks, Esq., of Barlow Hall, Manchester, Alfred Heales, Esq., of Doctors' Commons, and J. P. Seddon, Esq., of Llandaff, were elected ordinary members.

Mr. J. Clarke met the committee, and exhibited the designs for the restoration of Slaugham church, Sussex. He also brought a programme of the lectures about to be given at the Architectural Museum, and exhibited a curious corn-mill which he had found, in his restoration of Broxbourne church, used as a stoup, inside the door.

Mr. Clayton met the committee, and exhibited some anatomical studies by a promising pupil of his, Mr. J. Redfern; and also some cartoons and studies for the figures of prophets lately set up by himself, in conjunction with Mr. Bell, in the clerestory of Westminster Abbey, and for the stained windows preparing for the great hall of University College, Sydney.

Mr. Slater met the committee, and consulted it on the position of the pulpit in his lately designed cathedral at Kilmore; and also exhibited the drawings for the thorough restoration of Colehill church, Warwickshire.

Mr. Burges met the committee, and explained the progress of negotiations at Constantinople for the site of the proposed memorial church. He also exhibited the designs for that church as curtailed to suit the intended site, and an interesting coloured sketch of the Turkish mosaic stained glass as used in the mosques. The committee accepted an offer of Mr. Burges of a paper on metal work and *bijouterie*.

Mr. Street met the committee, and exhibited his designs for a new church at Stantonbury, near Wolverton; for one at Pokesdown, near Bournemouth; and for one at Winterbourne Down, Gloucestershire. His proposal to refit, or rather recast, S. Dionis Backchurch, London, was also considered; and the committee were favoured with a sight of some exquisite sketches made during a late tour in Italy.

Mr. Truefitt met the committee, and exhibited the drawings of a new school at Bryn Coch, in Wales, and also some spirited designs for metalwork, which he has some thoughts of publishing.

Mr. Pedley met the committee, who handed over to him the silver medal won by him in the late competition for a church at Bern. Mr.

Pedley exhibited his prize Bern designs, and also some designs for a competition church and for some cemetery chapels.

Mr. Brewer, as representing Mr. Goldie, of Sheffield, met the committee, and received the gold medal adjudged to him in the Bern competition. The committee examined Mr. Goldie's admirable prize design, to which the critique in the *Ecclésiologist* would have assigned the highest prize in the competition.

The committee next examined some designs by Mr. G. G. Scott, and a sketch for an organ-case for S. Mary, Greenhithe. They also inspected designs by Mr. S. S. Teulon, for the re-arrangement and sumptuous adornment of the private chapel at Blenheim; for the restoration of Bletsoe church, and Wardwell church, Suffolk; for the alteration and addition of an apse to Christ Church, Blackfriars; for schools at Ely and Misterton; for a parsonage at Curridge; and for a village club, lecture, and church-service room at Wimbledon. He sent also the rich reredos of the new church at Wells, Somerset.

The committee also examined the drawings by Messrs. Prichard and Seddon for a new church and parsonage at Cwm Bran, Monmouthshire; for new schools at Cymmer; and for the restoration of Lansoy church, Monmouthshire. They also inspected Mr. Bodley's drawings for the rebuilding of Burrington church, Herefordshire, and a beautiful sketch for an embroidered altar-cloth for Peterborough cathedral. Mr. Norton sent his designs for a new church at Stoke Bishop, near Bristol, and some sketches for the reredos and tower screen at Stapleton, Gloucestershire; and Mr. W. M. Teulon, his designs for a parsonage-house to be built at Guilsborough, Yorkshire, by the Ecclesiastical Commissioners.

A number of the *Revue de l'Art Chrétien* was laid on the table; and letters were read from several persons, including thanks for the *Ecclésiologist* from the Surrey Archæological Association. In compliance with an invitation from the Oxford Architectural Society, it was resolved that some of the members should, if possible, attend at the congress of Architectural Societies to be held at Oxford, in June, 1858.

The committee passed the following resolution: "Resolved—The committee of the Ecclesiological Society begs to express its sincere regret at the late unprecedented outrage of the destruction by fire of the nave of Hawarden church, recently restored by the taste and munificence of Sir Stephen Glynne, one of the vice-presidents of the society."

The first Motett meeting for the ensuing season was fixed for December 15th.

After some routine business the committee adjourned.

THE ARCHITECTURAL MUSEUM.

We are very glad to hear that this Institution is in a very prosperous condition, and that the fine collection is often used by students. We subjoin a list of the meetings and lectures announced for the ensuing season :—

- Wednesday, Jan. 13. Evening Meeting. Professor COCKERELL, R.A., in the Chair. Award of prize by Mr. BUSKIN.
- " " 27. On Ancient and Modern Architectural Ornament contrasted. By JOHN P. SEDDON, Esq., F.S.A.
- " Feb. 12. On the Domestic Architecture of the Middle Ages. By JOHN HENRY PARKER, Esq., F.S.A.
- " " 26. On the Right Use of Ancient Examples. By G. E. STREET, Esq., F.S.A.
- " Mar. 12. On Ancient Timber Framing. By RAPHAEL BRANDON, Esq.
- " " 26. On the Selection of Objects for Study in the Architectural Museum. By GEORGE GILBERT SCOTT, Esq., A.R.A.
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OXFORD ARCHITECTURAL SOCIETY.

A Meeting was held at the Society's Rooms on Wednesday, November 11, the Rev. Dr. Bloxam, President, in the chair. The following new members were elected :—R. G. Livingstone, Esq., Oriel College. R. A. Carden, Esq., Exeter College. The presents received were :—Kilkenny Reports, Vol. I. Parts 9 and 10, presented by the Society; Liverpool Architectural Society's Reports, Vol. II., Parts 1, 2, and 3; Copy of Engravings of the Remains of the Bishop of Soisson's Palace, Septmons, and St. Kenelm's Chapel, Hale's Owen, presented by Mr. Richard Hussey, London. The President then called upon Mr. Lowder to read his paper on Church Restoration, of which the following is an epitome :—I. The True Principles of Restoration considered, opposed to Renovation; the duty of careful study of the original *feeling* of the building and harmony of it; the duty of studiously abstaining from touching or retouching old work, especially in figure carving and the grotesque; the duty of endeavouring to produce not the effect of a new building, but to leave the old building as little altered in venerable effect as possible, and as much in the spirit of its original designer. II. Modern restorations, from neglecting the true principle of humbly observing the character of the original, succeed only in producing lifeless compositions; the carelessness in observing ancient character; the

evils of copying from publications without regard to ancient character ; general hints for Restorers, &c. The President tendered the thanks of the Society to Mr. Lowder for his useful paper, with nearly the whole of which he entirely agreed. The meeting was then adjourned.

A Meeting of the Society was held November 17th, when the following gentlemen were elected officers.

PRESIDENT.

The Principal of S. Edmund Hall.

TREASURER.

The Rev. S. W. Wayte, Trinity College.

SECRETARY.

Mr. E. K. Buxton, University College.

MEMBERS OF COMMITTEE.

Mr. J. H. Parker.

Mr. Buckeridge.

Mr. Lowder, S. Edmund Hall.

Mr. Cedrington, Wadham College.

Mr. Alderman Spiess.

Mr. Minchin, Wadham College.

AUDITORS.

The Master of University.

Dr. Blessem, Magdalene College.

CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first meeting of the Society for the October Term was held on Thursday evening, October 29. In the absence of the President, the chair was taken by the Rev. G. Williams, one of the Vice-Presidents of the Society. The senior Secretary having read the minutes of the last meeting, and the Society having confirmed them, the following officers were elected for the ensuing year :—

PRESIDENT.

The Rev. G. E. Corrie, D.D., Master of Jesus College.

TREASURER.

The Rev. M. M. A. Wilkinson, M.A., Fellow of Trinity College.

SECRETARIES.

R. J. Donne, Trinity College.

W. T. T. Drake, Trinity College.

C. Trotter, Trinity College.

OPERATOR.

H. J. Matthew, Trinity College.

COMMITTEE.

Rev. H. M. Ingram, M.A., Trinity College.
 J. W. Clark, B.A., Trinity College.
 H. T. Kingdon, Trinity College.
 W. M. Fawcett, Jesus College.

AUDITORS.

Rev. G. F. Reyner, B.D., Fellow of S. John's College.
 Rev. W. C. Mathison, M.A., Fellow of Trinity College.

Mr. Drake then proposed, and Mr. W. M. Fawcett seconded, that the Society become a subscriber to the Architectural Photographic Association. The motion was agreed to unanimously, and Mr. Fawcett laid on the table several copies of the Report of the Association for 1857.

The senior Secretary then read a Paper on the History of Glass Painting, illustrated by a series of examples, drawn and traced by Mr. Wailes from the stained-glass windows of Chartres, Strasburg, and other foreign cathedrals. When the Paper was concluded, the Rev. H. R. Lissard, Trinity College, made some admirable remarks on the reasons why large groups of figures, extending across all the lights of a window, are so displeasing to the eye. The Rev. G. Williams spoke at some length on the same subject, and gave an interesting account of the deliberations which had been held relative to the stained glass with which Glasgow cathedral will shortly be filled. The conclusion arrived at by the Committee was that Munich glass should be employed; and Mr. Williams was anxious to get up a protest against what he felt would be a national calamity, the filling the windows of a First-Pointed cathedral with glass in a style so little suited to it. The Society then adjourned till November 13th.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY
OF NORTHAMPTON.

At the Annual Meeting of this Society, in the absence of the High-Sheriff, who was advertised to take the chair, Lord Henley consented to preside.

The Rev. H. J. Bigge announced the composition of the Committee for the ensuing year, viz., the old members and two new members, the Reverends H. L. Elliott and M. W. Gregory; and stated that the Rev. Dr. Lightfoot had been elected an honorary member.

The Rev. T. James was next called upon to read the Report.

"The architecture of a country may be said to be its petrified history; and most ingenious theories have been framed to show that not only the power and wealth and character of a nation, but that the happiness and morality of a people, may be discovered from its architectural monuments. Now, if this be true, it may apply, on a smaller

and modified scale, to counties as well as countries, and thus the report of the Architectural Society for the Archdeaconry of Northampton, if properly written, would be nothing else than an epitome of our social and moral condition for the current year; in short, a little local annual register of the domestic politics of the counties of Northamptonshire and Rutlandshire. This would certainly to us be a very flattering and satisfactory record of our general condition. If our religious, and educational, and social, and commercial prosperity have kept pace with our architectural demonstrations, we may certainly congratulate one another as being a highly respectable community, and quite a pattern to the nine neighbouring counties touching us all round; for I have to report this year the usual steady progress of restored churches, and new schools and parsonages, and (that agriculture and trade be not unrepresented) of new corn exchanges also—a class of buildings which might have been made the greatest ornaments of our towns had the love of art in our citizens and yeomen kept pace with their material prosperity. Certainly, Northampton, in its monster room, which, in just consciousness of its ugliness, skulks behind some respectable shop fronts, set no very hopeful example to the county at large, and we must regret that here and elsewhere the opportunity has been lost of rendering our municipal and commercial buildings indicative, as they are in France and Belgium and Holland, of the prosperity of the age which erected them. None, however, of the plans of these buildings have ever passed through the hands of our society, though it would be no presumption to say that our advice might often (as has been the case with the church plans laid before us) have saved the shareholders considerable expense, at the same time that nothing was detracted from the convenience or beauty of the building.

“In church restoration, this year will be remarkable for the commencement of two works, one in each portion of the archdeaconry, the most important and extensive which have been undertaken since the formation of our society, and in both of which we have been permitted to take a more than ordinary share. I allude to the churches of Oakham and Higham Ferrers, each certainly standing first in size and beauty in its own county. At Christmas last the sum of £800 was anonymously sent through the hands of your secretary towards the much-needed restoration of the fine church of the county town of Rutland, with the simple conditions that the work should be begun this year, and that the plans should be approved by the committee of your society. There were many difficulties in the way of carrying out this munificent offer, and there always *are* lions in the path of those who look for them; but these were all in course of time put to flight, and by the hearty co-operation of the vicar, the curate and the churchwardens, the ground was soon cleared for commencing the work, and the money only was wanting. Large as was the first offer, there yet remained, according to the architect's estimate, a sum of at least £4000 more to be supplied; but Mr. Finch, of Burley, the patron of the living, came forward with a donation of £1000, and the remainder of the sum has already been raised within the specified time, the plans have been approved by your

committee, and Mr. Scott, the architect, is already at work in restoring a church which, if its external effect can rarely be matched among parish churches, it is much more true to say that the condition of its interior was quite unparalleled. Of all the many neglected and *eglected* churches (I suppose I may be excused for using this as a synonym for churchwarden's 'beautified,') this certainly beat all that I ever saw. In an area large enough for at least 200 pews, there were certainly not six alike. I could not even find three of like height or proportion. There were two galleries, one over the other, at the west end; the pulpit hangings were those said to be put up when the church was placed in mourning for George III., and to get to some pews you had to pass through two others, box within box, and each, of course, with its door and lock. I speak of these things freely now, as they are already swept away; but in justice to the incumbent and parishioners I ought to add that they had long been ashamed of the state of their church, and were only biding their opportunity to take its thorough restoration in hand. The whole of the roofs are to be of oak, and the seats of the same material, after a modified pattern of an old existing bench. The chancel will be reserved for the choir, and every other arrangement carried out in the most correct form and substantial material.

"Bad example is proverbially contagious; but happily for human nature it is not only evil things that are infectious. Laughter, as well as smallpox, is catching, and the contagion of good example in the matter of church restoration may now be recorded as an ascertained fact. We last year attended the opening of the admirably restored church of Stanwick, and even then it was hinted that its example was likely to be followed in the neighbourhood. Already the church of Little Addington has been placed in the hands of your townsman, Mr. Law, and an excellent restoration is being effected there. The arches of the tower, engaged within the church, are opened, and this rather uncommon feature which Little Addington has in common with Oakham will give great additional beauty to the restored building. The seats will be all alike and open, and the chancel reserved for the choir. The drawings and plans for this work are in the room to-day. Still more directly did the restoration of Stanwick church lead to that of Higham Ferrers. It may be remembered that in the society's work on the 'Churches of the Archdeaconry,' this was the first described, and the most amply illustrated. It deserved this distinction as well from its size and beauty as from its association with Archbishop Chicheley, the great architectural prelate of his day, the *protégé* and the disciple of William of Wykeham. There is, however, but a small portion of the existing church which can be referred to his hand. The beautiful woodwork in the chancel is undoubtedly his, and the bede-house and school-room still remaining in the churchyard are in themselves enough to declare his munificent labours of charity and education. The work has been entrusted to Mr. Slater, the restorer of Stanwick, and as it has been undertaken in the very best style, following on all points the original forms, and is to be executed in the best material, the small and not wealthy parish of Higham seems to have special claims on the county generally for

assistance, and your committee therefore, considering the interest and extent of the work, has undertaken to recommend the cause of Higham church to the liberality of its members. The Warden and Fellows of All Souls' College, Oxford, mindful of the birthplace of their founder, have contributed £200, and the late Earl Fitzwilliam, with his usual generosity, gave £1000.

"In recording our regret at the loss from the list of our vice-presidents of one of so simple and independent a mind, and so endeared to all with whom he came in contact, as Lord Fitzwilliam, it is pleasing to have to combine with his memory the mention of an act so liberal and so beneficial to the objects of the society as his parting gift to the church of Higham Ferrers. The parishioners themselves have raised the sum of upwards of £1,500; there yet, however, remains the large sum of £2000 to be made good before all the works contemplated by the parishioners can be effected. The curious pavement within the altar-rails will be most carefully preserved without any unnecessary restoration.

"This morning the plans for a new aisle of Creaton church have been laid before the committee, and approved. They are by Mr. William Smith, of London, a member of our society, who has kindly attended the meeting to-day to exhibit them.

"The plans for a chancel at Newton, a hamlet of Geddington, by Mr. Slater, have been submitted to the committee and approved, and will be carried out immediately on the completion of the mother church, which has also been restored, and will be re-opened for Divine service on Thursday week. I have just been informed that the Duke of Buccleugh, hearing of the new chancel at Newton, most liberally expressed his intention to restore the rest of the church, and Mr. Slater has been commissioned to prepare plans accordingly. I have also to report of the church of Theddingworth, which is so much beholden to the kindness of the members of this society, that the works are going on satisfactorily though slowly. The zeal with which carpenters and masons will obliterate every trace of old work, if not constantly superintended, passes the belief of all except those who have experienced it. It happened in my own church that there were very few details of this kind which could fall under the destroyer's hand, but nearly every one that could has disappeared; the only bit of Norman work, the only bit of painted glass (to say nothing of the rough handling of old woodwork and wall-decoration,) vanished before I could rescue them, though I was hardly absent from the spot a whole day. This does not bring me to the conclusion that such things are not to be cared for, but rather that they require the most particular care, and I feel more than ever the necessity of protesting against that wholesale renewal, which, under the plea of making everything square and round, making what the workmen call a good job of it, destroys those little evidences of by-gone art and history which, in themselves, perhaps unimportant, yet preserve that association with the past generations of builders and restorers that give our churches half of the interest they possess for a cultivated mind.

"In point of arrangement, I hope I have been able to effect all that

could be desired. Some years ago, at our annual meeting, I was allowed to read a paper on the internal fitting and arrangement of churches. I do not find that in practice I have been obliged to belie any one of the principles there laid down, but I remember that I stopped short as to the chancel, not being fully persuaded what precise course to recommend. I may, perhaps, be allowed now to state the result of my later experience. I am convinced that the only satisfactory arrangement is to appropriate it absolutely to the choir; we all know, of course, that this was its original destination, that the chancel of a church answers to the choir of a cathedral, but as in the latter case the diminution in the number of cathedral ministers and the change in the spirit of our services has led to an encroachment in the choir of the cathedral, so the same and other causes have tended to a still more entire misappropriation of the chancels of our parish churches. In the cathedral space, at least, has been left to the singers, but in parochial churches they have been wholly ousted from their proper position. This has necessarily led to the erection of western galleries, for whatever the character of church music, whether choral or congregational, or a combination of both, there must be a more or less trained body of singers; and they must sit together. I need not speak of the inconveniences of these galleries, and how almost inevitably they lead to irreverence, isolation and disorder. Their practical evils are everywhere felt, and the difficulty of providing a position elsewhere for the choir is, in most cases, the only reason for their continued retention. I am aware that very serious difficulties would meet us in many churches,—how the long occupation of the chancel by the squire or the rector might be made a formidable obstacle; but whatever the common difficulty, it is something to know what should be done where it can be done: and I believe that in a thorough reseating of a whole church, it would almost always be practicable to assign the chancel to the purposes for which it was built.

“At present, both in building and restoring churches, where we do not carry out this evident principle, we are often guilty of the greatest of shams. We instinctively feel, in building a new church, that a chancel is required; we note the unecclesiastical character of those churches that were, a few years ago, built without one; and consequently, in all the approved examples of modern churches, a chancel of fair proportions has formed a part of the design; but instead of assigning it, when built, to the choir, for whom (if with any meaning at all,) it was meant as much as the tower is for the bells, its area is thrown into the space for general accommodation, and either assigned to the clergyman's family, or filled by some favoured members of the congregation.

“Again, in fitting up a restored chancel, we instinctively arrange it stallwise, or with longitudinal benches, an arrangement excellent for an antiphonal quire, where the singers answer one another, and where to be in each other's sight assists the correctness of the singing; but which, in a narrow chancel, such as most parochial ones are, has for the members of the general congregation sitting there nearly the same evils as the square and ill-arranged pews, where people were

all looking at one another, instead of having their eyes as well as their hearts all turning one way, and minding the same thing. Thus one anomaly produces another, and the chancel arrangement which would be best for the singers, becomes the worst for the part of the general congregation who sit there. But place your choir in the chancel, and the most correct arrangement becomes also the most reasonable. The original meaning and use of the chancel is restored, the congregation no longer turn round and look up to the gallery, the quire come under the eye of the minister, and naturally take their part in leading the responses, instead of the one monotone of the parish clerk. In this case the prayer-desk—or (what I would rather prefer) a stall, with desk on each side, within a low screen (for a high screen across the chancel-arch I hold to be unsuited to our ritual)—would be at the extreme west end of the chancel, just under the chancel-arch, where the minister would best be seen and heard. I am not advocating full choral service for our village churches, which, for my own part, I do not think in all cases suited to them; but I am supposing an ordinarily trained quire to lead congregational psalmody, and I am convinced that no other arrangement will tend so much to the reverential practice of it, as the arrangement I have advocated. Besides the personal difficulties, which, I know, will often occur to carry out this plan, I am aware also that the structural form of many of our churches would prevent this arrangement; but without expecting its universal adoption, it is something, as I have said, to know what the right plan is, in order that, as opportunity occurs, it may be adopted.

“Plans for restoring the north side of Stoke Albany, for reseating the chancel of Kettering church, by Mr. Slater, and for a new vestry at Stoke Bruerne, have also been approved of by your committee during the past year. To the arrangement of Great Oakley church, the committee could not give the same unreserved approval, and at Harborough, though the improvements, on the whole, are very great, their recommendations have only been partially carried out. But generally the arrangement of churches seems now so well understood, that there is seldom any important alteration to be suggested in the plans of those architects who are kind and self-confident enough to submit their designs to our notice.

“If the restoration of churches may be thought to typify the renewed spirit in ecclesiastical matters generally in this archdeaconry, so may the enlargement and restoration of the grammar schools of the county symbolize the new life which I trust is being infused in the educational, as well as material, economy of the old foundations. The restoration of the fine old school at Guilsborough, in both these senses, is an event that I hope I may have next year to chronicle. In the plans which have been prepared for it by Mr. Law, the greatest care has been taken to preserve the old architectural features, and to introduce nothing which shall be inharmonious with them. The trustees expect to be clear of the Court of Chancery in the course of a few months, and the repair of that very interesting school-house will then at once be proceeded with.

“The very noble room which will form the practising school for the

Training Institution, at Peterborough, has been already commenced. The plans by Mr. Scott have been more than once before the society, and are exhibited here to-day. In speaking of Peterborough I should mention that mainly by the exertions of the vicar, a spire has just been added to the tower of the new church of S. Mark's, giving the crowning finish to a church whose partial completion was referred to in last year's report.

"In the Cathedral the painting of the ceiling at the east end in place of some sham groining has greatly added to the dignity of the choir. The next work to be taken in hand is, I believe, the removal of whitewash from the stone work, and we may then hope to see some further colour introduced into the choir, and the apse brought into some faint rivalry with the exquisite work recently executed in the east end of the sister cathedral at Ely.

"The ordinary proceedings of the year were enlivened by a visit to the remains of Shoseley Nunnery, near Towcester, the discovery of which was first notified on the occasion of our meeting here last year.

"The state of our finances, with other reasons, compelled us to drop the publication of the annual volume of reports and papers last year. The difficulties which occurred with respect to that publication have now been overcome, and the Rev. E. Trollope, the secretary of the Lincoln Society, has been appointed general editor of the joint volume; and by economy in the printing we hope to reduce considerably the expense of the volume which has hitherto run away with all our current money.

"In taking a retrospect of the progress of architecture during the past year, beyond our immediate sphere, the most important events have been the competition for the English Church at Constantinople, and the Public Offices, at Westminster. Many of you probably examined the Exhibition of Drawings in Westminster Hall. Though the grandest public competition since that of the Houses of Parliament, I do not think that either the interest taken in the exhibition, or the merit of the designs as a whole, showed an advance in architectural taste either in the public or the architects, adequate to what might have been expected. It seems to me that the architectural literature of the day outruns the practical execution. Certainly if we are to acquiesce in the decision of the judges, and take those for the best designs which they have pronounced to be so, we have not much reason to congratulate ourselves on the result of a competition open to all styles and all artists. It is understood that the design to which the first premium was awarded will not necessarily be carried out, and, as the question is still open, I would put in a word against the so-called Italian style, which seems to have found most favour with the judges, but which, neither in association, effect, economy, or convenience, appears to have any claims over our national Gothic style. Mr. Scott's drawings, here to-day, will speak for themselves, and I think that no one, on seeing how the capabilities of Gothic are carried out, would wish to see any other than this style in connection with the Abbey and the Houses of Parliament. The very late period of Gothic art, in which the Houses of Parliament are built, would pro-

bably not now be adopted by the able architect, had he now to re-consider the subject ; but, as the towers of that fine mass of buildings become completed, the defects of the flatness and too minute decoration of the main building fade away, and those who most abused the design are now coming round to acknowledge it, with all its faults, the finest public building of modern times. How the beauties of an earlier style can be adapted to our municipal and official buildings, Mr. Scott's plan for a new Town Hall at Halifax, Yorkshire, and the alternative design for the Foreign Office, sufficiently show ; and as if to prove the universal applicability of Gothic, he has, in the memorial to Sir Charles Hotham, to be erected at Melbourne, Australia, grappled with it in its most difficult form, and made of a columnar monument, thoroughly Gothic in its treatment, one of the most beautiful compositions of national art.

"To the Constantinople church of Mr. Slater I may also, with confidence, direct the attention of architectural students. I own myself that I prefer the more English character given to this design to the Italian phase, beautiful as it is, which has been adopted in the successful plan. The problem yet remains to be solved—how best to adapt our northern architecture to southern climes, not following merely Italian models, but planting English churches in hot climates. Unhappily the recent disasters of India will shortly call our attention especially to this point. The utter destruction of churches there will call upon the genius of our architects, as well as on the liberality of churchmen, to replace them. I might say much on this head, but I have already encroached too much on your time. I will therefore only add in conclusion on this subject that I trust that for the time to come, in re-organizing her power in India, England will take care that her material churches there shall exhibit as great an improvement over the poor and unworthy fabrics now destroyed, as her general policy will present the aspect of her spiritual Church, no longer succumbing to heathenism, but in all the fulness of her power, and in the majesty of her simplicity and truth."

The Rev. G. A. Poole read an interesting paper on Colour as applicable to Architecture.

WORCESTER DIOCESAN ARCHITECTURAL SOCIETY.

At the Annual Meeting of this society the Very Rev. the Dean took the chair, and called on Mr. St. Patrick to read the report.

It stated that the past twelve months had been as eventful as any which the society had experienced, and the committee were justified in believing that it now stood in a better position than it had occupied since its first formation. Mr. Boutell had, during the past year, extended his investigations to the whole fabric of Worcester cathedral, of which he had made a careful survey, and was prepared to read a

paper on the subject, which would hereafter be expanded into a handbook, the want of which had been much felt. The committee expressed their regret that no steps had been taken to renew the fine structure of Chaddesley Corbett church from its present neglected condition. The report detailed the various excursions held by the society during the past year, and also the proposal made at Birmingham to form a Warwickshire and Worcestershire Archæological Association in connection with this society, but on a wider basis. In noticing new and important works of restoration during the past year, the report alluded to what is now being done at the cathedral, and the committee warmly congratulated the Dean and Chapter upon the skill and fidelity with which their architect (Mr. Perkins) had seized and carried out the idea of the artist who originally designed the choir. The new works at S. Helen's, S. Martin's, and S. Nicholas', were then glanced at, the new windows in the latter church being considered unsatisfactory in consequence of the restrictions imposed on the artist. Arrow church, near Alcester, had been restored at the cost of the rector; Bushley church had a spacious and dignified chancel newly erected; and at Church Lench great improvements have been effected. Broughton chapel, from the designs of Mr. Hopkins, and new schools for S. Peter's parish, and those at Hallow (the latter also by Mr. Hopkins), were next noticed.

The report was read and adopted, the society's officers re-elected, a committee appointed; the Rev. C. Boutell was elected honorary member; and the Hon. F. Lygon, who had resigned the office of secretary, was elected a vice-president. Other members were also elected.

The company then left the room, and proceeded to the cathedral, where the Rev. C. Boutell gave an explanation of the principal features of the edifice. He first quoted the authorities from which the history of Worcester cathedral had been or might be collected, and expressed his opinion that somewhere or other the archives of the priory were in existence, which, if found, would throw great light upon the construction of the building in which they were assembled. Then he went through the history of the cathedral as already recorded in the books, and next came to consider the fabric itself in its various features. The earliest portion of the building was of course that constructed by Wulstan, 1084. Fires took place in 1113 and 1202, and a great storm occurred in 1222, each of which accidents greatly injured and more or less destroyed the principal portions of the building. The crypt was no doubt a portion of Wulstan's edifice, and many other fragments peeped out here and there in the walls above ground, which he rapidly indicated. Wulstan's building had an apsidal east end, which terminated a little to the east of King John's tomb, and a portion of that end of the crypt which had just been opened through the kind liberality and attention of the Dean and Chapter proved that an aisle had been carried round that apse. A legend having prevailed in the city to the effect that a subterraneous passage formerly extended from the cathedral to some other ecclesiastical building, an arch had been opened which was thought to have led to that passage, but the

result was to show that beyond that arch was not a passage but a continuation of the crypt, or a chapel in it. The central Norman tower of Wulstan's cathedral had probably fallen. An arch in the vestry was believed by some to be Saxon, but the fact was that Norman architects were employed here before as well as after the Conquest, and there were no positive data for saying where the Saxon ended and the Norman began. Wulstan's cathedral, however, was no doubt begun and ended by himself, though he might have removed some portions of the older building, which was situated north of the present one, and worked them up in his own, as was customary. But the first fire to which he had alluded nearly destroyed this first Norman church, and the second Norman building seemed to have been constructed in that Transitional style which marked the change from Norman to Gothic, and wherein Norman treatment was combined with Gothic principles, as might be seen in the two westernmost arches of the nave. After the second fire, in 1202, arose the First-Pointed portion of the cathedral. Bishop Sylvester dedicated his work in 1218, and the lecturer knew of no instance in the country wherein so much delicacy of taste and artistic treatment were exhibited as in this portion of our own cathedral, which he contrasted with S. Alban's, the latter being bold, massive, and almost colossal. Some of the carved capitals in the choir of Worcester were as sharp and complete as on the day they left the hand of the sculptor. There were three grave slabs lying on the floor just underneath the great east window, two of which no doubt were intended to represent the two Bishops during whose lives that portion of the cathedral had been erected, and this view was confirmed by the bosses on the ceiling immediately above. Mr. Boutell had no doubt that King John's tomb occupied originally the same position as it does now, for the best of all reasons, that the present Lady chapel had not been erected at the time of his death, and therefore he could not have been buried there. After pointing out the special features of the choir and east end, descanting on its individual beauties, and its general uniformity of plan combined with great diversity of detail, the lecturer alluded to the restorations now in progress, expressing his strong admiration of the manner in which they had been planned and executed. Mr. Boutell next took his hearers round the interior of the building. First he passed to the chapel in the south transept, near Prince Arthur's tomb, and it was a great satisfaction to his hearers to find that he had turned his attention to the curious sculptures which decorate the arcade work. In the south chapel the subject appears to be the Resurrection, one of the spandrels representing the SAVIOUR as Judge, and others on the right and left containing the sheep and goats respectively. One of the spandrels has three coffins, with the dead raising up the lids. These sculptures were strongly characterised by Byzantine feeling, as might be seen in the costume. Nearer the east end was an interesting specimen of early armour and a mounted knight. Then on the north side of the aisle of the lady chapel was a carved spandril representing a Bishop dedicating a newly-built church, probably intended for Bishop Sylvester. An angel was receiving the gift; and a dove, representing the HOLY SPIRIT, was issuing from a cloud, inspiring the prelate to

make the presentation. The recent restorations had also brought to light many old relics—one was a piscina on the south side of the Lady chapel, and on the north side a staircase leading through the thickness of the wall to the triforium above. Again, in the north aisle of the chancel, underneath the little oriel window which was probably constructed for the sacristan to look into the cathedral from his residence outside, an arch had just been opened, leading to a passage in the wall where was a staircase leading up to that window, and the iron hinge of the original door was still remaining. Next, Mr. Boutell led the company down to the crypt, which had been lighted up for the occasion. Here the lecturer showed the excavations which had been made to ascertain the apsidal arrangements and the alleged subterranean passage to which he had alluded. He also pointed out a curious specimen of wall decoration resorted to by the Normans, called "the trowel point." Then the party reascended to the nave, when Mr. Boutell described the distinctive features of both sides, one having been built previous to the other. At three o'clock the company attended Divine service, and afterwards Mr. Boutell resumed his subject, by taking his hearers round the cloisters to the chapter-house and college-school (the ancient refectory.) He took occasion to deprecate the mutilation of the arch mouldings of the principal entrance to the cloisters, by the carpenters engaged at the recent musical festival, and then pointed out the fine proportions of the college-hall, which, he said, was the finest and largest room of the period (about 1330) in the kingdom. The passage leading from the cloisters to the ancient priory exhibited work of as old a period as any in the building; and if any part were ante-Norman, that was probably so, and corresponded with specimens at S. Alban's. The windows of the upper transept met with his unqualified approbation as being exceedingly beautiful and unique.

Soon after seven o'clock the society met in the lecture-room. Sir E. A. H. Lechmere took the chair, and a paper was read by Mr. Chamberlain on street architecture. Mr. Walker then described the designs submitted in competition for the Memorial Church at Constantinople—the *prize* and *mentioned* plans for which were hung round the room. Mr. Boutell next delivered an address on the structure of the cathedral, of which he produced a large ground plan.

Next morning the members and friends went by an early train to Pershore, and proceeded to Pinvin chapel, where some mural paintings have been recently discovered. From thence the party proceeded to the new chapel at Broughton (recently constructed from the designs of Mr. Hopkins). Next they went to Beaford chapel, the half-timbered nave, rood-loft, and monuments of which were objects of considerable interest. They arrived at Pershore at two o'clock, and proceeded to the Abbey church, where between two and three hundred persons were assembled. A paper had been prepared by Mr. T. H. Galton on the history of the abbey, but that gentleman being unavoidably absent, it was read by Mr. St. Patrick, and contained a summary of the legendary lore and historical details connected with the abbey and monastery. The Rev. C. Boutell afterwards described the monumental remains here, particularly commenting on a very early and excellent example of a cross-legged knight.

A paper was next read by W. J. Hopkins, Esq., architect, "On the architectural history of Holy Cross Pershore Abbey." He set out by stating that on the site of that building there had been six distinct structures, the first being by Oswald, nephew to Ethelred, King of Mercia, and the oldest portions of the present edifice Mr. Hopkins considered might possibly be ante-Norman, the work of Earl Oddo. Next, the evidence afforded by the structure itself was minutely weighed, Mr. Hopkins finding several portions of the masonry, especially in the south transept, which were apparently of too rude a character for Norman work. The masonry of the arcade also was very similar to that of the chancel arch at Wyre Piddle, hitherto considered the only acknowledged Saxon example in this county. The general plan, arrangement, and date of the Norman work of the three abbeys of Gloucester, Tewkesbury, and Pershore, were so similar that Mr. Hopkins had drawn plans of them on the same scale, for the purpose of comparison. It appeared that there was originally a north transept somewhat similar to the south one, also that the present Early English choir was built upon Norman foundations. Next the lecturer went on to consider the Early English work erected by Bishop Gervais and his successors, and pointed out its various peculiarities, observing with reference to the vaulting that in his opinion there was no specimen in the country equal to it for beauty of arrangement and construction. After noticing the beautiful lantern tower and the later work of the abbey, Mr. Hopkins concluded by observing—"Three times at least the sacred piles erected upon this spot had been entirely or nearly destroyed by fire, and three times had the piety of our forefathers erected in their place buildings still more beautiful and magnificent, when the ruthless hand of Henry VIII. made them a crumbling mass of ruins, but still leaving enough of their former beauty to encourage the Churchmen of our day to exert themselves once more to render these ruins a suitable place for the honour of Him to whose service it has been so many centuries dedicated." Afterwards the party sat down to dinner, the Hon. F. Lygon in the chair. The discussion included as its main topic the desirability of restoring the fine old Abbey church, the chairman particularly expressing a hope that the visit of this society to Pershore would have a good practical result in hastening an event so much to be wished.

LEICESTERSHIRE ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY.

THE August meeting of this society was held in the Town Hall, the Rev. G. E. Gillett in the chair.

Mr. Wing requested the opinion of the committee upon a design for a west window in the church at Kirby Bellars, to the memory of the Rev. Edward Manners. It is to be filled with stained glass by Wailes,

representing the call, the ordination [? charge], and martyrdom of S. Peter.

At the request of the chairman, Mr. Wing read the following paper, showing that the society has great cause for exertion to secure correct restoration of village churches when renovated :—

“ In the present day mischief is frequently done by injudicious restoration of churches, and it would seem desirable to bring such cases, as they occur, under the notice of this and similar societies, that we may be stimulated to *preventive service*. Dr. Kaye, the late Bishop of Lincoln, in a charge to the clergy, remarked that our old ecclesiastical buildings supply a link not unimportant in the chain of ocular corroborations of the truth of Christianity. Now, with what concern must a Christian man, feeling the force of this observation, regard the modernising of our churches by pretended restorations until they lose the proofs (to say nothing of the charm) of their antiquity? Two village churches have lately come under the notice of the writer of this paper, the altered state of which suggests the necessity of efforts being made to render our society more efficient in interposing to secure these precious relics of bygone days against destruction and deterioration. One, indeed, has been so changed and dressed over, that in a century the evidence of its antiquity will be lost. As to the other, the incumbent, a person of taste and considerable intelligence, undertook to restore it; but he, not possessing an acquaintance with church architecture, and having employed a builder who did not understand it, the result is bad. A tolerable effect has been produced in the interior, but the stonework is in part incorrect, and a monstrous mistake has been committed—that of *flaying the outside*. By this last operation the plane of the wall recedes from the strings and mouldings, and the building is made more perishable from the loss of its incrustation. This case, however, is worse in its consequences than in itself. A neighbouring clergyman, who had occasion to restore his church, has adopted the worst errors of this example, and the effect has been the metamorphosis which we have mentioned, and the particulars of the process we will relate. As in the other instance, the uninstructed, natural taste of the incumbent, and the manual powers of an ignorant builder, are the only resources. A church almost as interesting as any small one, and a steeple as beautiful as any in Leicestershire, are operated upon. With much labour they effect the excoriation of spire and all. A moulding distinctive for date, being an approach to the cavetto, in a large window in the tower, offends the eye; so it is innovated upon by a rectangular cut, which takes the whole sweep. In the chancel a nondescript large priest's door is substituted for the old one. A superior oak roof, with richly carved bosses, instead of being restored, is removed, and a plain deal one takes its place. A clumsy fellow makes short work of the glazing by taking off the inside of the cusps of the windows. A coping appears to have been devised as an improvement upon the flat window-sill, and serves no other purpose than to knock against or be an eye-sore. A high tomb of local interest is banished; a piscina and a pictorial brass share the same fate. The font has not had its base restored, but the upper part has been erected on a plain

alab. It was first fixed on alabaster, but afterwards that was exchanged for freestone. This church was well worth visiting; it has a chancel, nave, and one aisle. The arcade between the two latter is very good, of an early date, about 1200, with unique sculptured capitals, beautiful for the period. The scraping of the pillars, the renewing of the clerestory window, and the plain benches, are the most creditable of the late performances. The plastering of the walls we must excuse, it is presumed, on the plea of necessary economy. But our chief quarrel with the renovator remains to be told. When rood-screens exist in old churches, and are most essential, as in this one-aisle small church, to give effect they ought to remain. Here was one so exquisitely beautiful, that a person of cultivated taste, upon inspecting it, would feel himself at a loss to find its equal. It is true that many pieces had been torn away, but enough was left to make a restoration easy. And what has been its fate? It has been destroyed, and a few fragments have been used to patch up a modern pulpit! Surely, if refined taste is to have any voice in England, and if archæological societies are to be made useful, such usage of such a church ought to come under free animadversion and severe criticism. These statements have been given to induce the members of the society to devise some effectual scheme for the securing of competent advice for any church restoration that may be promoted in the district. Some practical agency should be constituted, and each clergyman and churchwarden in the county invited, and persuaded to take advantage of it when occasion may arise."

A discussion of some length followed the reading of Mr. Wing's remarks, respecting the deplorable destruction committed of late years under the term of "church restoration," whereby so much that was valuable to the architect, the artist, the antiquary, and the genealogist, has been utterly lost to future generations.

The following resolution, proposed by Mr. Wing, and seconded by Mr. Burnaby, is earnestly recommended to the attention of those whom it may concern:—"That whenever restorations of churches in this county are likely to be undertaken, it is desirable that communications should be made by members of this society to the secretaries, who are requested to communicate with the clergy of such parishes, and assure them that the society will be glad to give them any advice and assistance in their power."

A prospectus of a "Manual of Sepulchral Memorials," by the Rev. E. Trollope, of Leasingham, was laid upon the table.

The Rev. W. A. C. B. Cave, Rector of Stretton-en-le-Field, and Messrs. Briggess, of King's Newton, and W. P. Cox, of Leicester, were elected members.

NEW CHURCHES.

S. —, *Winterbourne Down, Gloucestershire*.—This church is by Mr. Street. It comprises chancel, nave, north aisle, and a vestry north-west of the chancel, and is meant to accommodate 249 worshippers. It is a very simple design, and the arrangements are thoroughly good. A small, square, picturesque, lead-covered bell-turret rises from the east gable of the nave. We observe the judicious use of a large window of four lights, with its gable rising above the eaves of the nave-roof, towards the eastern part of the north wall, to give additional light where most wanted. All the windows have plate tracery. The internal arcade is of three; and the piers are massive cylindrical shafts, with excellent caps and bases. The result will be a highly satisfactory small rural church.

S. —, *Stantonbury, near Wolverton, Bucks*.—A new church by Mr. Street for the use of the people employed by the North Western Railway. Provision being made for adding a north aisle hereafter, the plan comprises chancel, with south aisle not reaching to the east end, nave and south aisle, and a south-western porch. The arrangements are, of course, thoroughly correct; the detail is of Early-Pointed, and the present accommodation is for 365 people. There are alternative plans for the spire; which may either rise above the western part of the chancel or be added at the west end of the future north aisle. In the latter case, by a happy innovation, the west side of the tower is half occupied by a projecting circular staircase-turret reaching to the belfry stage. There is great originality and force in the general treatment, and in the detail and ornamentation of this design. The tracery is generally of the *plate* description; and the shaft is used wherever it is possible in the true spirit of the gothic of the south. The clerestory—of small quatrefoiled circles, has internal hoods composed of a horizontal architrave sustained on shafts. This is more daring, we think, than defensible; but the whole design is of conspicuous merit.

S. *Dionis Backchurch, London*.—We have seldom been better pleased than by Mr. Street's designs for the rebuilding, or perhaps rather recasting, of this mediocre "city church." Retaining its queer plan and walls Mr. Street proposes to translate it into an ornate Italianizing Pointed style. By inserting two arcades he makes a fair irregular town-church ground-plan, with nave and two aisles, and chancel and two aisles, the northern one serving as vestry and organ-chamber. The *motif* of the old chancel-arrangements is judiciously preserved in the new plan; there is a short sanctuary, and returned stalls in the chancel proper. Great internal height is attained; and the chancel (of two bays) receives a groined roof, sustained by flying buttresses, which span the chancel-aisles and are counterpoised by well-proportioned pinnacles. The style is, as we said, Italianizing, but excellently designed and with good detail. The east window is a composition of

five trefoiled lights under a sexfoiled circle in plate tracery; and the voussairs of the window heads and the bands of the walling are treated with great judgment and excellent resulting effect. Externally, the lofty building with its well-developed clerestory of sexfoiled circles in pointed arches, and its picturesque aisle-windows of three and two lights will be most effective; and the tower, though thin, vastly improved in its detail, and ending, above a projecting embattled cornice, in a characteristic square lantern of timber and metal, will afford a conspicuous and welcome contrast to the forms of the majority of the city spires. Funds, we believe, are available in this case from the accumulation of an ancient benefaction now devoted to the repairs of the church: and we earnestly hope that this novel, but most successful, transformation may be effected.

S. —, Pokesdown, near Bournemouth, Hants.—We have already noticed this little church, by Mr. Street, from a perspective sketch. The working drawings show a nave, chancel with a five-sided apse, north-west vestry to the chancel, and south-west porch to the nave. A small bell-gable crowns the east wall of the nave. The detail is a good severe Early Pointed, with much use of marble shafts. The treatment of the apse internally is particularly good; but the reredos is too low to please our eyes. There is a low, stone chancel-screen.

S. —, Burrington, Herefordshire.—This little church is about to be rebuilt by Mr. Bodley, in a simple Geometrical style. The plan is a parallelogram, subdivided into nave and chancel, with a small sacristy north-west of the chancel, and a tower, forming a porch in its lower stage, at the south-west. This tower has a gabled roof, its axis being parallel to that of the church. The tower is perhaps the best treated part of the church, being picturesque in outline and proportion, and good in detail. A strong Italianizing element may be observed in the design. There is a high screen, surmounted by a cross; but this seemed to us somewhat heavy. The arrangements are thoroughly good. At the east end there is a reredos of marbles, with inlaid cross, between festooned hangings; and the wall above is painted in diapers upon the plaister surface. The east window, though well placed at a high level, a little lacks dignity.

S. —, Stoke Bishop, Gloucestershire.—A new and inexpensive church by Mr. Norton: in plan a clerestoried nave, separated by an arcade of five from a south aisle, (with preparations for a future north aisle,) a chancel ending in a three-sided apse, north-west vestry, and a tower (forming also a porch) at the south-west of the south aisle. The arrangements are generally good: but we prefer the vestry door being east, rather than west, of the stalls; and when the prayer-deak is, as here, in the chancel, it is a pity to make it different from the rest of the stalls. The style is an Early Pointed; the windows being tall lancets, in various combinations, all unfoliated. The tower would be the better, were it more engaged. It is lofty, and four-gabled above the belfry-stage, the spire being octagonal. The material is to be the blue Penant stone, and the old red sandstone, both quarried on the site. The roofs are to be of tile, also made of the local clay. We are glad to observe some sculpture, representing the Crucifixion, in the tympanum of

the principal door, on the south side of the tower. The priest's door comes rather awkwardly and needlessly in the chancel. The roofs are simple, the principals springing from shafted corbels.

Holy Trinity, Stapleton, Gloucestershire.—A reredos for this new church, by Mr. Norton, has been undertaken, which promises to be of unusual importance. On each side there is a rich arcade of six canopied arches, coloured and adorned with marble shafts, each niche having a figure of an Apostle. The central subject will be a relief in alabaster, picked out with colour and gilt: it represents the Last Supper, but treated, we regret to say, in a very naturalistic fashion, as the Apostles are all recumbent on triclinia. We hope this may be reconsidered. A somewhat elaborate open screen is contemplated for the tower arch of this church.

S. —, Com Bran, Monmouthshire.—This new church, by Messrs. Prichard and Seddon, comprises nave and south aisle—not extending to the west end, dwarf south-west porch, chancel, and north-west vestry. The ritual arrangements are good—the pulpit projecting from the chancel into the nave on the north side. The style is Middle-Pointed—with some eccentricities. The aisle is divided from the nave by two broad arches rising from a low pier, and there is a much narrower arch eastward, opening into the eastern end of the aisle, where is placed the organ, and above which rises a thin square tower, with a very tall transomed belfry stage, surmounted by a four-gabled roof, from the intersection of which springs a pinnacle. There is some constructional colour in bands of red stone, and in the vousoirs of arches and windows. We should counsel greater simplicity and austerity of design.

NEW SCHOOLS, ETC.

Ely.—Important schools for the city of Ely are in course of building, from the designs of Mr. S. S. Teulon. One group in Broad Street comprises a teacher's residence, with school-rooms for adults and for infants. The style is a plain Pointed, very simply treated. The group in Silver Street, for girls and boys, is more imposing, and has some picturesque features in two pyramidally-roofed square class-rooms, and in a tall bell-turret or *flèche*, rising from a very lofty roof over a central committee-room. The offices seem to us somewhat too near each other in this design: and the balance of the two halves is too exact to be quite satisfactory.

Stantonbury, Bucks.—Large school-rooms, with class-rooms and a master's dwelling-house, are to be built in connection with the Railway Company's church at this place. Mr. Street has made a very picturesque design, and has given the building more architectural importance than is usual. Many of the windows present the same feature of horizontal tops supported on columns upon which we remarked in speaking of the church.

Misterton, Leicestershire.—This block comprises schools for boys, girls, and infants, and a house for a mistress. Mr. S. S. Teulon is the architect. The style is a plain Pointed: the material brick, with patterns and bands of contrasted colours.

Bryn Coch, Wales.—This is built from Mr. Truefitt's design. The school-room is a parallelogram, with a class-room and porch. The windows are composed of pointed lights, cut out in the card-board style affected by the architect. The exterior is effective, from its bold and simple roofs. The chimney ends in a zinc funnel. The bell-cote, square in plan, with a pyramidal capping, is very picturesque.

Cymmer Schools, Glamorganshire, by Messrs. Prichard and Seddon, are good specimens of plain Pointed design. A master's house is attached. All the lights are square-headed trefoils; lavatories and offices are attached. The cost is £800.

Village Club and Reading Room and Lecture Room, Wimbledon, Surrey.—We have once before alluded to this interesting group, designed by Mr. S. S. Teulon. It is very successfully treated. The lecture-room is meant to be also used for religious service.

We notice with pleasure some cottages built at *Curridge, Berks*, by Mr. S. S. Teulon, which, with an unobtrusive exterior, provide three bed-rooms, besides living-room, scullery, and pantry. A cheap parsonage, in connection with the church schools here, completes the group.

NEW PARSONAGES.

Guilsborough, Yorkshire.—This small parsonage is built by the Ecclesiastical Commissioners, from the designs of Mr. W. M. Teulon. It is a sufficiently commodious building, but the "study" is—as is too commonly the case—unduly stinted in size. The style is ambiguous; the material brick, with some moulded bricks at the chimney-tops, which are not very well treated. Altogether, more character might (we think) have been given to the design. But doubtless the funds were inadequate.

Cwm Bran, Monmouthshire.—This is a picturesque gabled building, by Messrs. Prichard and Seddon, with almost an excessive use of coloured constructional ornamentation.

CHURCH RESTORATIONS.

S. Peter, Coleshill, Warwickshire.—We hear with great satisfaction that this curious church is about to be thoroughly restored by the liberality of its clergyman and his brother. The work is entrusted to Mr. Slater. The plan has chancel, nave, two aisles, (not reaching to the west end), two porches and western tower, narrower than the

nave, and so treated that its diagonal buttresses at its two eastern angles form, as it were, the boundary of the west end, which, accordingly on the ground plan, assumes the shape of an irregular semi-octagon. The work will be restored where necessary, the porches rebuilt, and a sacristy added on the middle of the north side of the chancel. The seats will be re-arranged, and the ritual requirements carefully attended to; but we regret to see a prayer-desk at the south-east of the nave, outside the chancel arch. The organ will stand at the eastern part of the south aisle. This is a very interesting work; the architectural features of the church being of great beauty. We are inclined to question the heavy labels of the otherwise judiciously designed Third-Pointed sacristy. The most curious *metal* chancel-screen is of course preserved.

S. —, *Wordwell, Suffolk*.—Mr. S. S. Teulon is restoring this diminutive rural church, consisting of chancel, nave, and a porch on the middle of the south side. All features of any interest are preserved, especially the curious Romanesque south door; outside of which Mr. Teulon adds a porch of open timber work. Originally the bell was hung on a curious wooden framework inside the building. This is judiciously retained, and made to serve as the support of a small square bell-turret, which is added for the present reception of the bell. Some remains of the old seats are of excellent character.

S. —, *Bletsoe, Berks*.—This church, of an irregular and distorted ground-plan, comprising a nave and south porch, narrow central lantern, small south transept, large north transept,—or rather monumental chapel, and askew chancel with north-east sacristy, is about to be restored by Mr. S. S. Teulon. The arrangement of seats is an improvement: but we should have preferred to see the crossing used as the choir. The architectural renovations seem careful, and the mortuary chapel is parted from the church by an open stone screen of somewhat heavy character.

Christ Church, Blackfriars Road, London.—Who does not know the hideous exterior of this church? Mr. S. S. Teulon has undertaken the almost hopeless task of amending it. And the addition of a semi-circular apse, for the sanctuary, and the arrangement of the former insufficient chancel-space as a choir with longitudinal seats, the westernmost one being used as a prayer-desk, is a most marvellous and satisfactory step in the right direction. But what are we to say to the font being placed at the entrance of this new chancel just in front of the altar? The architect declines the responsibility of this extraordinary arrangement: but the position is so clearly uncanonical that a firm stand would probably have succeeded in rectifying this blot on a well-meant and well-executed restoration. Externally the new apse, in brick with coloured ornamentation, takes a Romanesque aspect.

S. —, *Slaughtam, Sussex*.—This church comprises a chancel, nave, western tower, a lately-added excrescence of a south aisle, out of all proportion to the church, and a chantry south of the chancel. Mr. Clarke, in restoring it, throws the chantry and excrescence into an uniform aisle to nave and chancel, carefully adopting the very excellent and characteristic Middle-Pointed tracery of the chantry. The ritual

arrangements are good; and the whole restoration properly conservative in its feeling.

S. —, *Lansoy, Monmouthshire*.—This little church is simply restored and refitted, very correctly, by Messrs. Prichard and Seddon; and the tower—a modern one—receives the addition of a Third-Pointed belfry-story with embattled parapet.

Warburton, Cheshire.—This curious specimen of a timber church has undergone some necessary repairs, and received considerable enrichments especially in the sanctuary. It was reopened on the 20th of November.

NOTICES AND ANSWERS TO CORRESPONDENTS.

UNDER the titles of *Christian Zeal* and *Holy Places*, we observe two appropriate sermons, by the Rev. W. J. E. Bennett, preached at the re-opening of the chapel of the Holy Trinity, Bordesley, near Birmingham, on the Third Sunday after Easter, 1857.

The Buckinghamshire Architectural and Archæological Society continues the publication of its useful and unpretending *Records of Buckinghamshire*. No. 7, lately published, (Aylesbury: Pickburn.) contains a document about the chapelries of Bierton with Quarrendon, Buckland and Stoke; a continuation of the Manorial History of Drayton Beauchamp, giving an account of the Cheyne family; a notice, by the late Rev. J. Marsh, of the noble family de Bolebeck; and a description, very prettily illustrated with three drawings, of an ancient manor-house, called Creslow Pastures. Creslow was formerly a rectory, which in 1543, by the dissolution of monasteries, passed to the Crown. Queen Mary presented to it its last incumbent, Thomas Davies. "On Queen Elizabeth's accession," says Browne Willis, "upon Davis's voiding it, that Queen seems to have taken and swallowed up both spiritualities and temporalities of the parish." The church partly exists, and is used as a coach-house! The chancel and tower have perished; the nave, 44 ft. by 24 ft., has a rich Norman door and two Middle-Pointed windows. The number concludes with a description of Mr. W. White's new church at Hawridge, near Wendover.

Mr. G. G. Scott's long expected volume on *Gothic Architecture, Secular and Domestic*, (Murray,) has just appeared, but too late in the month for us to do more than announce it.

M. Didron has published, in a separate *brochure*, an interesting paper, contributed to the *Annales Archéologiques* by Mr. W. Burges, on the capitals of the Doge's Palace at Venice.

The Oxford Architectural Society has lately resumed the publication of the Reports of its Meetings; and a *brochure* has appeared contain-

ing a List of Members, an extract from the Laws, and the minutes of proceedings from July 1853, to May 31, 1856.

To the Editor of the Ecclesiologist.

SIR,—In your October Number is an article, entitled, “An Ecclesiological day in Manchester.”

The writer has fallen into an error in attributing to me the design of the *Schools and Convent* of S. Chad, Cheetham Hill. My name is correctly connected with the church and presbytery built some twelve years ago; but the first-mentioned buildings were by a local architect and building surveyor, Mr. Nicholson.

The church in Mulberry Street, also alluded to, was designed with an apse, abutting upon John Dalton Street; but the owner of the land refused to sell it, as I understand, for such a purpose. I trust to your sense of justice to correct these mistakes by inserting this letter.

I am, Sir, your obedient servant,

Sheffield, Nov. 18, 1857.

M. E. HADFIELD.

To the Editor of the Ecclesiologist.

SIR,—In Mr. Dickinson’s valuable “List of printed Service Books, according to the ancient uses of the Anglican Church,” (London: Masters, 1850,) mention is made of a *Pars Hiemalis* of an edition of the Sarum Portifory, printed by Grafton and Whytchurch in 1544, as being in the possession of the Rev. J. Mendham. It may be useful to notice that in the Cheetham Library at Manchester there is a *Pars Æstivalis* of the same edition. The following sentence forms part of the title page:—*In quo nomen Romano Pontifici* [here there is a word obliterated] *ascriptum omittitur una cum aliis quæ Christianissimo nostri Regis statuto repugnant.*

Yours faithfully,

E. E.

To the Editor of the Ecclesiologist.

SIR,—At a meeting of the Antiquarian Society on the 5th of February last, as reported in the *Gentleman’s Magazine* for March, p. 333, Mr. J. H. Parker read some observations on chancels, in which he stated that “at the time of the Reformation the word ‘church’ did not include the chancel.”

This broad assertion (perhaps it is owing to my ignorance) is rather startling, and I shall feel obliged to any who will prove the truth of what he has laid down. No person will be more pleased than I shall be to find that he is correct, though I cannot make up my mind to believe it upon the mere *dictum* of a single person, however high he may stand as authority in such matters, without some proof from writers of the time to which he alludes.

There is in favour of Mr. Parker’s view what Archbishop Parker says in his Articles, 1559—about the chancel being divided from the church. And Staveley, p. 199, says, “the Rood used to stand just over the pas-

sage out of the church into the chancel ;" but it is so common to speak of the church as comprising the entire fabric, and the nave of the church, &c., and in accordance with this general acceptation of the word, Ay-liffe, in his *Parergon*, has a passage, quoted by Johnson in his Dictionary, "The word Church includes nave and chancel," &c.

There is also in the same paper another assertion which I should like to see proved, viz, that "hundreds of chancels were destroyed at the time of the Reformation," and that the order issued at that time that "chancels *shall remain* as they have done in times past," "means that they should not be destroyed, to save the expense of keeping them in repair."

A list of even *one* hundred of such destroyed chancels would probably be very interesting to ecclesiologists, as well as to your humble servant

H. T. ELLACOMBE.

Rectory, Clyst St. George,

Nov. 20th, 1857.

[There is little doubt that Mr. Parker was right in the first of his assertions, as to the proper restrictive sense of church as meaning the nave when contrasted with the chancel.—ED.]

W. W. K. writes to express artistic disapprobation of a stained glass window lately placed in the south aisle of S. Matthias, Stoke Newington. We have not yet had an opportunity of examining the work, and cannot but believe that our correspondent may be mistaken.

W. S. J. writes to express his astonishment and regret at the erection, within the last week or two, of *two new pews* in the choir of Worcester Cathedral. We certainly agree that this is a most reactionary step at a time when as at Ely, Lichfield, and Peterborough, efforts are being made for the more proper arrangement of cathedral areas.

Our review of the "History of the Cathedral of S. Canice, Kilkenny," alluded to in our last number, is postponed till our next issue, when, by the kindness of the publishers, Messrs. Hodges and Smith, of Dublin, it will be illustrated by the ground-plan of the church, borrowed from that work.

The restoration of the chancel of Tunbridge church is contemplated, and Mr. G. G. Scott has been consulted on the subject.

A well-informed correspondent informs us of a most destructive restoration at Stillingford, near Exeter, where interesting features and details have been ruthlessly obliterated. He complains also of the transmutation of the tower of Alphington church, and of the general character of the church-work in that neighbourhood. We commend the matter to the notice of the Exeter Architectural Society.

Some magnificently embroidered altar-cloths and vestments have recently been exhibited in Bern Cathedral.

A general congress of the Diocesan Artistic Societies of Germany has been recently held at Ratisbon, under the presidency of M. Reichen-sperger. Some idea of the interest which it awakened may be formed

by the fact, that one hundred and forty of the clergy of Germany were present. Next year the congress is to be held at Paderborn.

We are glad to learn that the restoration of Ulm Cathedral, now in progress, is being conducted in a very satisfactory manner.

Received X. Y. Z. H. T. E. W. W. K.

Errata in Mr. Burges' Paper on the Paganism of the Middle Ages :

Page 209 line 30 for *preserved* read *poisoned*.

„ 210 „ 20 for *S. Joseph* read *Joseph*.

„ 211 „ 41 for *detailed* read *detached*.

„ 213 „ 29 for *Martino* read *Martiro*.

„ 214 „ 10 for *enamelled* read *emerald*.

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